

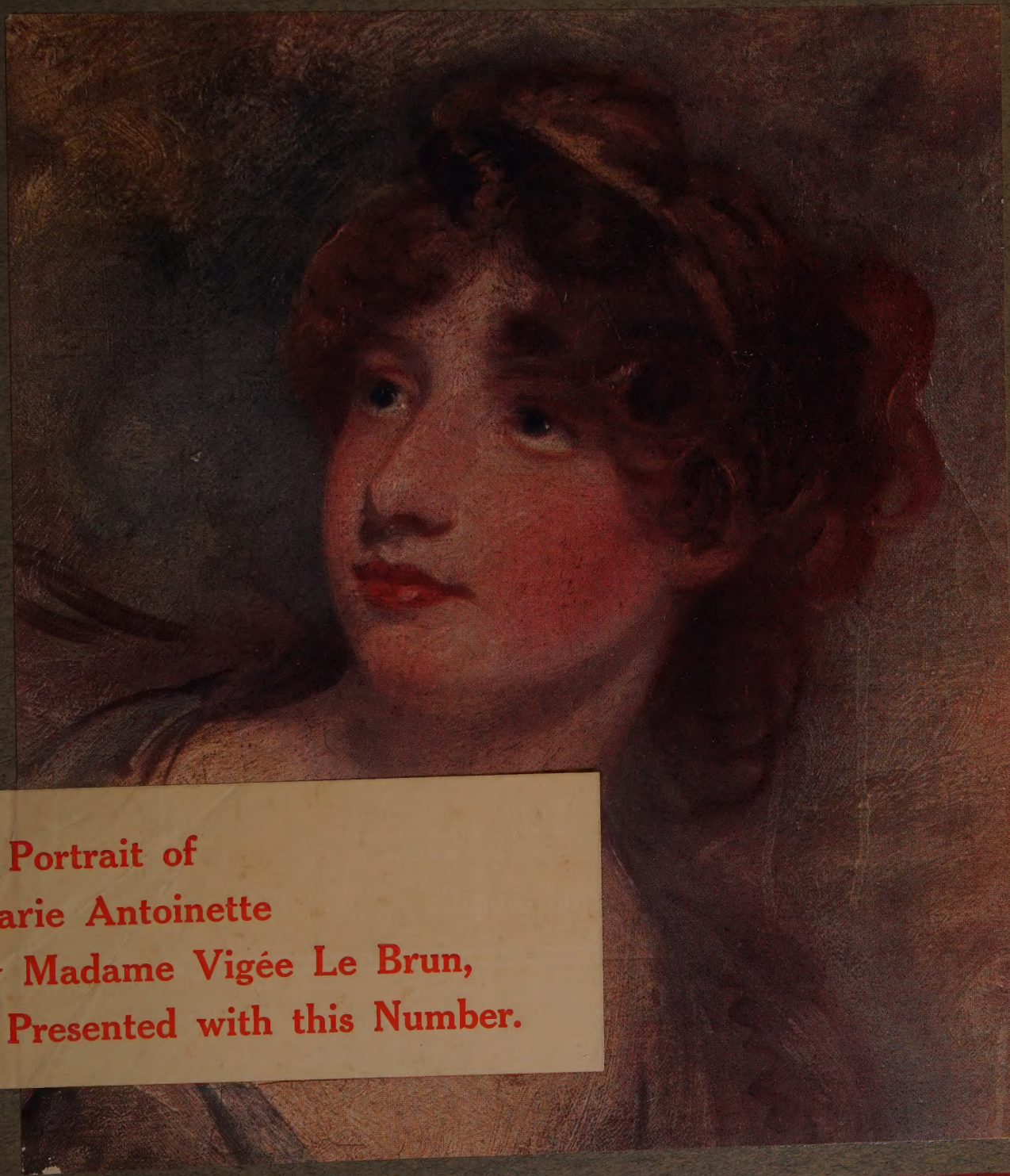
OCTOBER, 1909

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Vol. XXV. No. 98

THE

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and sent in by the 14th of every month; special terms for illustrated announcements from the **Advertisement Manager, 95, Temple Chambers, Temple Avenue, E.C.**, to whom all advertisements should be addressed.

All replies must be inserted in a **blank envelope** with the **Register Number** on the **right hand top corner**, with a **loose penny stamp** for each reply, and placed in an envelope to be addressed to the **Connoisseur Magazine Register, 95, Temple Chambers, Temple Avenue, E.C.**

No responsibility is taken by the proprietors of The Connoisseur Magazine with regard to any sales effected.

SPECIAL NOTICE.—No article that is in the possession of any **Dealer** or **Manufacturer** should appear in these columns.



THE Pottery here illustrated is known as "Nal" Pottery, so called from the village near where it was excavated in Baluchistan. South Kensington gives the period probably not earlier than 350 B.C. There are 22 specimens; some are plain, made of burnt clay, brick and straw coloured, others are decorated with rich colours, chiefly blue, yellow and red ornamented, and decorated with different patterns, some marked with the Graecian Key. Three specimens can be seen at the South Kensington Museum. The owner wishes to dispose of the whole collection, which is believed to be the only one of its kind in England. Enquiries are invited, write to No. R3,640, c/o "THE CONNOISSEUR MAGAZINE," 95, Temple Chambers, Temple Avenue, E.C.

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Set of 6 Spanish Mahogany Chippendale Chairs, in excellent condition, wool-worked seats. 30 guineas. [No. R3,618]

Baxter Prints.—About twenty choice specimens for sale, together or separately. [No. R3,619]

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Japanese Tea Service.—List sent. [No. R3,626]

Pair Antique Decanters, said used by George IV. [No. R3,627]

For Sale.—**Pair of Antique Tapestry Candle Screens.** £3. [No. R3,628]

For Sale.—**Portrait of Young Lady**, by Angelica Kauffman. In family for century. [No. R3,629]

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The Connoisseur

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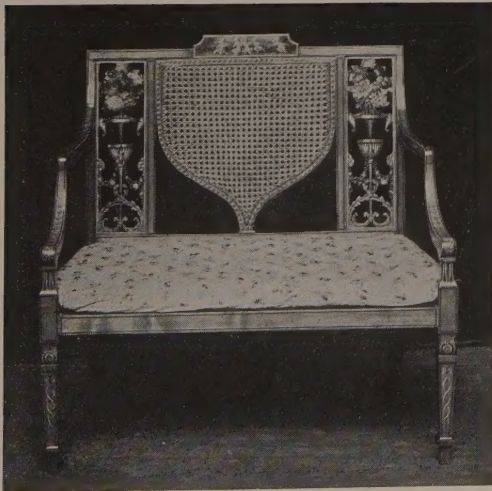
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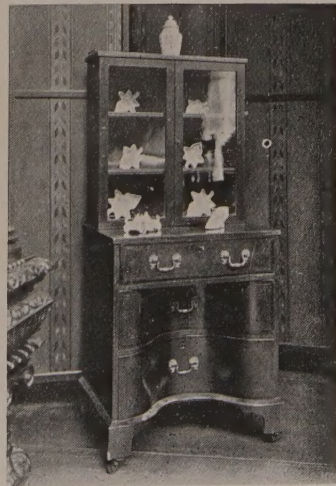
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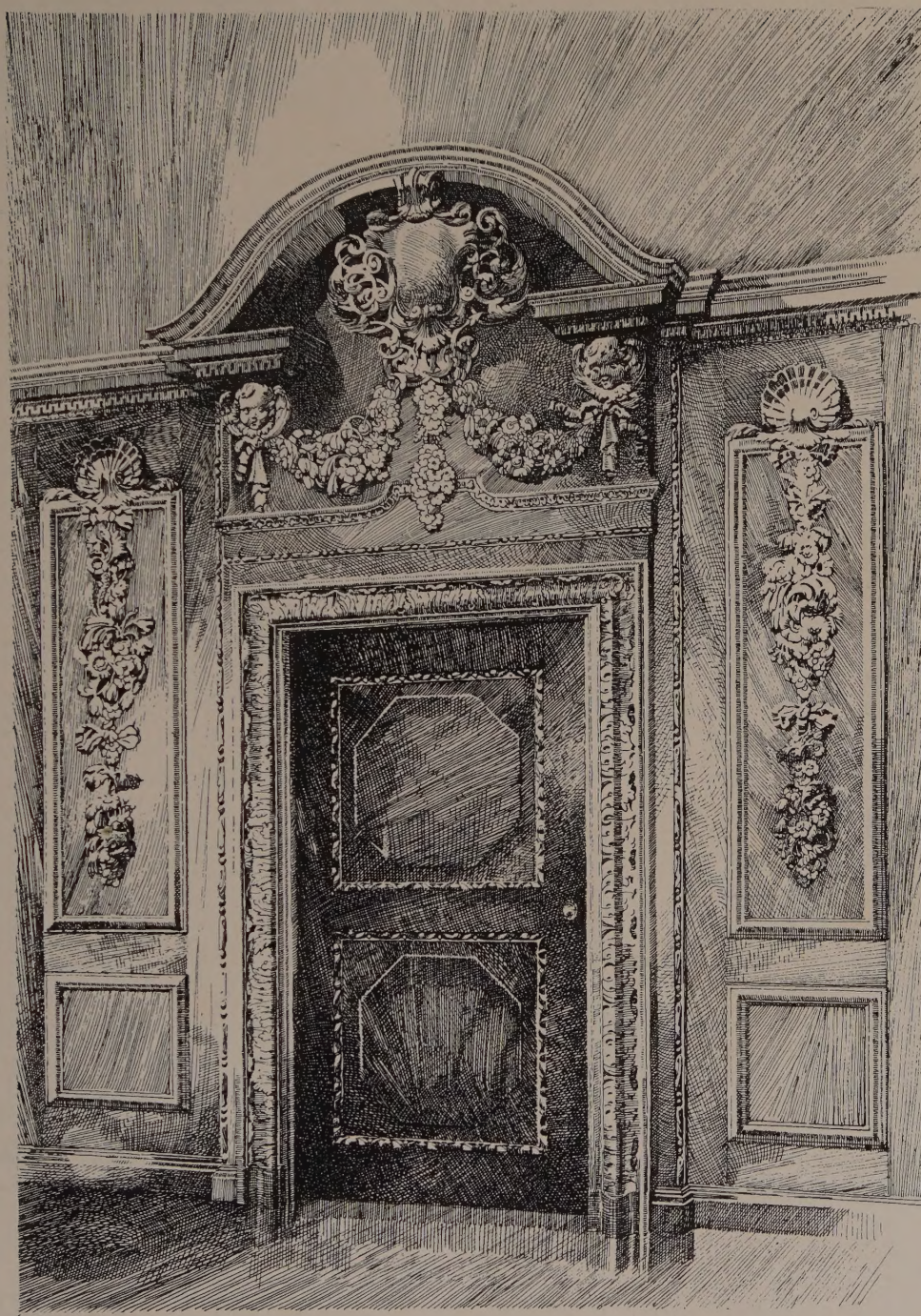
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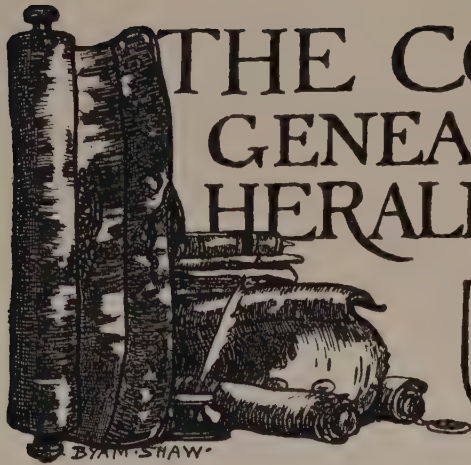
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SPECIAL NOTICE



READERS of *The Connoisseur Magazine* who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Answers to Correspondents

91 (Ashford).—The power of altering or adding to the Christian names of persons at Confirmation is seldom or never exercised by the Bishops of the Church of England, but such change still holds good in law.

93 (Belfast).—Richard Butler, third Viscount Mountgarret, was descended from the Earls of Offory and Ormond, through Sir Richard Butler, younger son of Pierce, Earl of Offory and Ormond, for whom the title was first created by Edward VI. on October 23rd, 1550. He lived an adventurous life, and his association with the Irish rebels against Queen Elizabeth caused him to become outlawed. He was thrice married, leaving issue, however, only by his first wife, Margaret, daughter of Hugh O'Neile, Earl of Tyrone, viz., three sons and two daughters. The eldest son, Edmund, who succeeded him, was active in the service of Charles II., and was by that monarch restored to his estate and granted a free pardon for all rebellious acts committed prior to June 10th, 1659.

94 (Baltimore).—The family of Norbury in York County, Pa., can trace lineage back to Sir John Norbury, of Norbury, who was Lord Treasurer of England in the reign of Henry IV., and earlier. The family name was originally Bulkeley. Thomas Norbury, the first emigrant, is said to have gone over to America with William Penn's Colonists in 1682, and to have settled down in Newtown, Chester County, Pa. He married 2nd December, 1684, Frances Hugh, widow of Stephen Hugh, of Springfield, leaving issue two sons, Stephen and Jacob.

October, 1909.—No. xcviii.

Heraldic Department

100 (Kansas, U.S.A.).—The Williams of Maryland came originally from Great Yarmouth, Norfolk, Robert Williams, who was baptised at Great Yarmouth, 11th December, 1608, being the first emigrant. He appears to have gone first to Norwich, of which city he was made freeman in 1630, and to have crossed to America on the "John and Dorothy," sailing from Ipswich early in 1637. He married, firstly, Elizabeth Stalham in England, and secondly, Margaret, the widow of John Fearing, an emigrant. By his first marriage he had five sons and two daughters.

105 (New York).—Richard Morris, the brilliant Parliamentarian soldier, emigrated at the Restoration, sailing first to the Barbadoes, where he married Miss Sarah Pole, heiress, and afterwards to New York. He and his elder brother, Col. Lewis Morris, captured Chepstow Castle for Cromwell, from which event they originated their coat of arms—Quarterly, 1st and 4th gules, three torteaux argent; 2nd and 3rd, a lion rampant regardant or. Crest a castle in flames proper. Motto: Tanteum vincitur.

109 (Harrogate).—The Rev. William Robert Hay, Prebendary of York, was a grandson of George, 7th Earl of Kinnoul, through his third son the Hon. Edward Hay. He married the widow of John Astley, having issue a son and a daughter. The family showed a decided inclination for the Church. His son, the Rev. Edward Hay, held the incumbency of Broughton-in-Craven, Yorks., while his daughter married the Rev. F. T. P. Hankins. His uncle, the Hon. Robert Hay-Drummond, was Archbishop of York, and of his five sons two were ordained.

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A List of the Principal Subjects dealt with in "The Connoisseur" giving the number of the Magazine in which the Articles have appeared from the commencement to August, 1909, Nos. 1 to 96

All the numbers can be obtained from any Bookseller or Newsagent or the Publishers, 2, Carmelite House, E.C., with the exception of Nos. 41, 48, 49, 52, 53, and 56, which are at present out of print.

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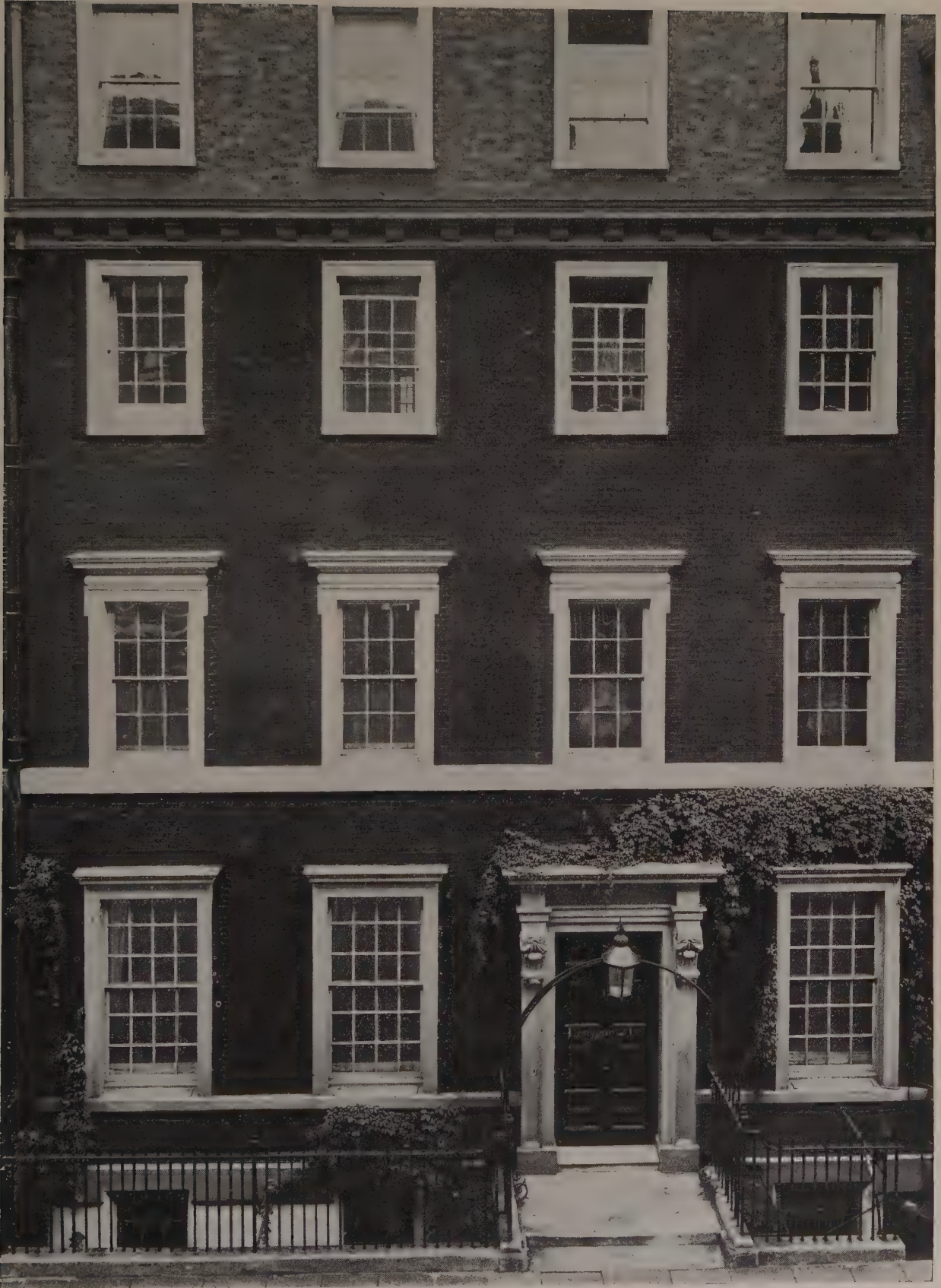
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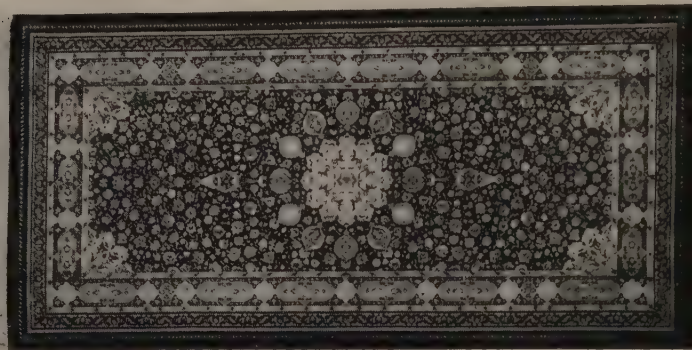
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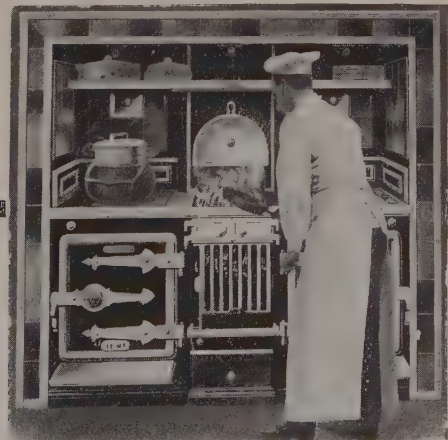
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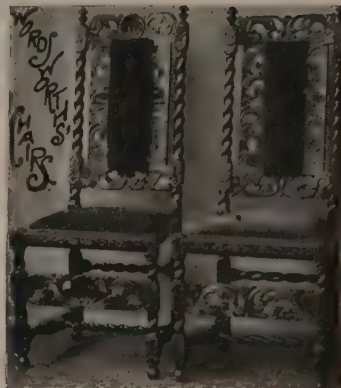
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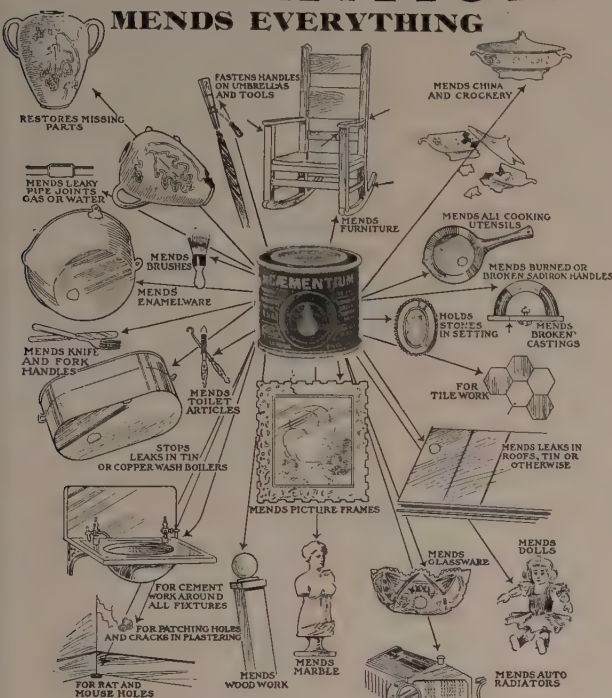
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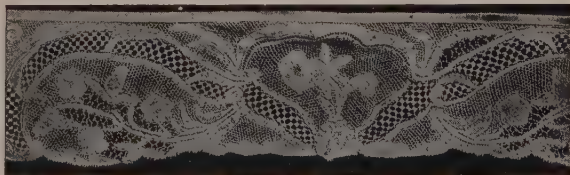
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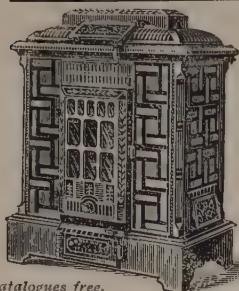
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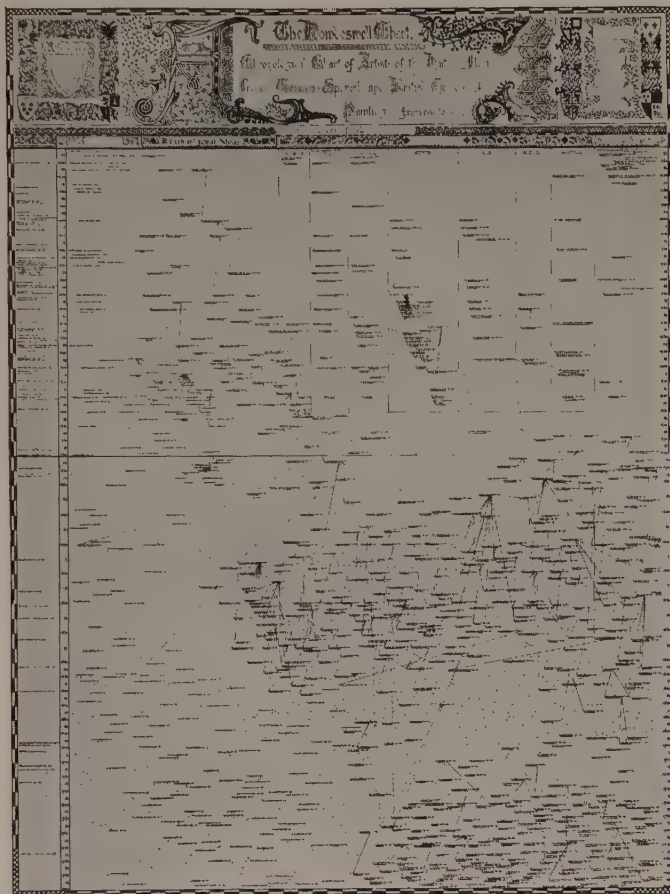
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October, 1909.—No. xcvihi.

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95, Temple Chambers, Temple Avenue,
London, E.C. All communications should be
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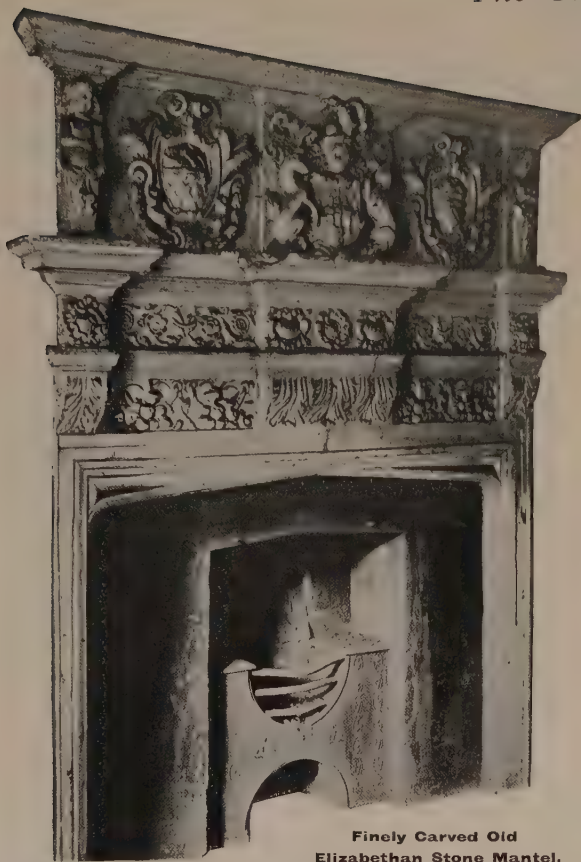
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October, 1909.—No. xxviii.

XL.



SUTTON PLACE, NORTH FRONT



A Surrey Manor House Part I. Written and Illustrated by Leonard Willoughby

THE history of an old Tudor manor house in Surrey as given to us from the facile pen of Mr. Frederic Harrison is one of extraordinary fascination. The story he tells in his *Annals of an Old Manor House* loses nothing by his easy, graceful, and altogether charming style of writing, and certainly adds an

absorbing and very instructive chapter to the history of Tudor times.

In giving the barest outline of the ancient history of the manor of Sutton in early and unsettled days, and of those many notable personages who subsequently lived, moved, and had their being in the



THE PANELLED HALL, ONCE A LAMP ROOM, NOW THE ENTRANCE HALL

manor house itself, long centuries ago, I must needs dip for some guidance and information into Mr. Harrison's exhaustive researches on the subject. In doing so I therefore tender to him my grateful acknowledgments, for there is no one amongst the many who from first to last have inhabited Sutton Place that is better informed of its history. Nor is there one who has felt a deeper and more abiding affection for the venerable old creeper-clad house,

halfway between Guildford and Woking, and consequently not far from the valley of the Thames.

There was no great value attaching to it as a property, neither was it a strategic or a vantage-ground in the case of strife. Nevertheless, it was a coveted possession of statesmen and Crown favourites for over four centuries. Mr. Harrison tells us that "it was tossed about like a racquet ball from chief to chief, as were scores of estates in the south, if



THE GREAT HALL THE OPENING WITH BALCONY IS AT THE COMMENCEMENT OF THE
LONG GALLERY OR SOLAR ROOM

with its associations and its peaceful and picturesque surroundings.

On a broad green sylvan bank overlooking the water meads just north of Guildford, through which the gently gliding Wey winds its silent course, there stands the famous manor house, built whilst Henry VIII. was yet in his youth. The ground on which it was built was entered in Domesday as the manor of Sudtune, which eventually became corrupted into its present name. It was joined to the royal manor of Woking, and here Edward the Confessor had a hunting lodge on the spot where now stands the Catholic Chapel, close against which a clump of birch trees alone marks the remains of St. Edward's Well, within which fragments of old pottery and early encaustic tiles have been found.

The manor itself was conveniently placed, being

they were worth the having. It passes successively to eight or ten families. More than ten times it is forfeited to the Crown. At least ten times the owner of it, or the immediate heir to it, is beheaded, attainted, or killed in civil war. It passes from king to baron, and back from baron to king; from Red Rose to White Rose; from York to Lancaster; and during the Wars of the Roses it is not easy to say at any given time to whom it belongs in law. It is held in turn, amongst other owners, by the Conqueror; by his favourite, Robert Malet; by King Stephen; by his son William, Earl of Warren; by Henry II.; by King John; by the Lords Basset; by Roger Bigood, Earl of Norfolk; by Hugh Despencer; by Edward III.; by Edmund of Woodstock, half-uncle of Edward III.; by Roger Mortimer, Earl of March; by John, Earl of Kent; by Joan, the Fair Maid of

A Surrey Manor House

Kent, afterwards wife of the Black Prince; and by Thomas, Earl of Kent, her son. Thence it passed by marriage to John, Earl of Somerset, the son of John of Gaunt. At last, by the death of various Beauforts, who fell in battle or on the scaffold in the Wars of the Roses, the inheritance ultimately passed, in 1468, to Margaret, Countess of Richmond, the mother of Henry VII. She included it in her marriage settlement with Thomas, Earl of Derby,

still the house now standing had nothing to do with it, and was entirely identified with its builder, Sir Richard Weston, and his descendants. Before describing the house as it appears to-day, for it stands with but little alteration as it was built nearly four centuries ago, I must say a word concerning some members of this family, who were notable men in their respective ways. These included Edmund Weston, Esquire of the King's Body (Henry VII.);



THE DINING-ROOM, WITH ITS FINE PANELLING AND TAPESTRIES

and at her death in 1509 she left the manor to Henry VIII., her grandson." Henry VIII. and his grandmother held the property for thirty-six years, and in 1521 the king granted the estate to his comrade and friend, Richard Weston. From the day that Sutton became the property of the Westons it has ever remained in one family or an allied branch. Though Henry VIII., Wolsey, Elizabeth, Thomas Cromwell, Sir Thomas More, and other distinguished persons were frequently at Sutton Place, still, from the moment Henry granted the estate to his favourite knight, the manor ceased to have any connection with the history of England, and became merely a private estate and the house an unobserved country mansion.

Though the manor of Sutton was, as I have pointed out, for centuries closely connected with the Crown,

Sir Richard, his son; Sir Francis, son of Sir Richard; Sir Henry, son of Sir Francis; and Sir Richard, son of Sir Henry. The former was born in the early part of the fifteenth century, while the latter died in 1652. The last male Weston who owned Sutton died in 1730, in George II.'s reign, his daughter being the last survivor of the blood of the founder.

The Westons were an ancient family of knights and squires, who were soldiers and crusaders, tracing their pedigree back to the time of Henry I. According to the roll which is now in the British Museum, the family settled in the county of Lincoln in Henry's reign. In 1413 John de Weston, then settled at Boston, Lincolnshire, received four yards of scarlet cloth at the coronation of Henry V. His son Peter, also of Boston, in the reign of Edward IV. had three sons—Edmund, John, and William. Of these John

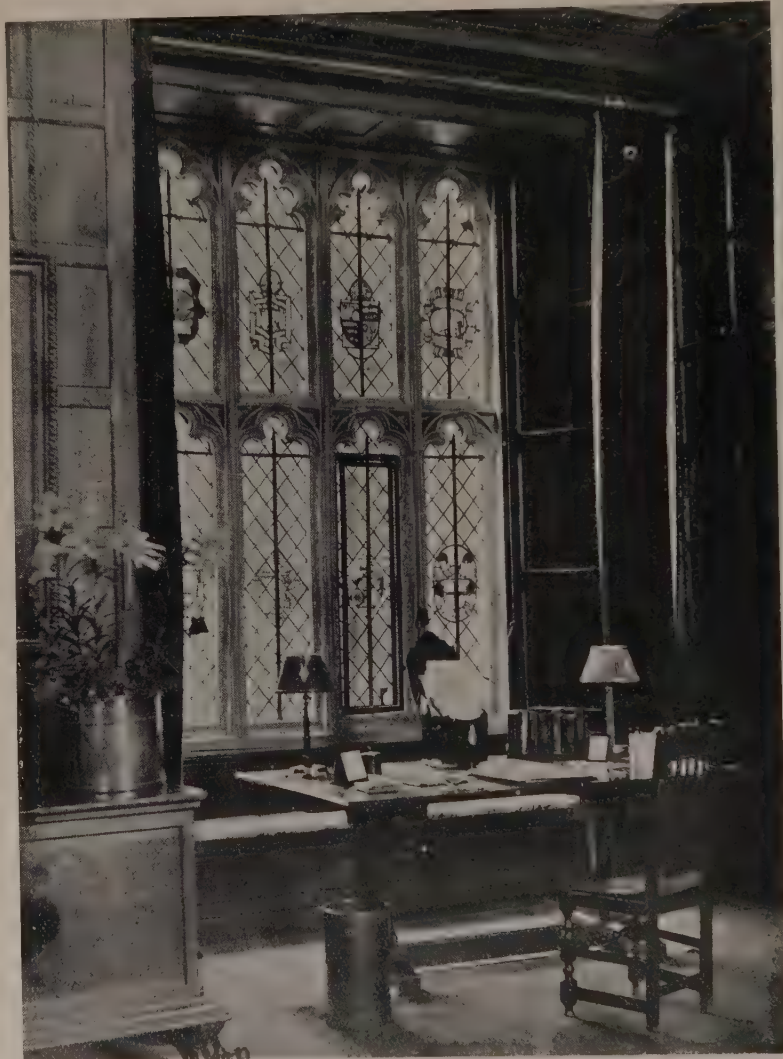
was Lord Prior of the Knights of St. John in England; William a Knight of St. John at Rhodes; while Edmund, the eldest, was the father of Sir Richard Weston, of Sutton. The head of the English branch of the Order of St. John—the Lord Prior—had his headquarters at the house in Clerkenwell until the suppression at the Reformation in 1540. The Lord Prior took rank as first of the lay barons in the roll of peers, immediately after the viscounts. The Knights Hospitallers of the Order of St. John of Jerusalem was founded in 1118 for the purpose of maintaining the honour of Christendom against the Turks. They were established at Rhodes in 1311, and after the loss of that island they were settled by the Emperor Charles V. at Malta. They were governed by a Grand Master, who resided at Rhodes, and afterwards at Malta. Of this

Order there was a branch in England, of which Sir William Weston was the last Lord Prior, the old knight, borne down by illness, dying the very day of the dissolution of the Order in England. By the Act of Dissolution he had been secured a pension of £1,000 per annum, "but," as I. Weever in his *Funeral Monuments* says, "he never received a penny of it, for it so happened that upon the seventh day of May, 1540, being Assension Day and the same day of the dissolution of the House, he was dissolved

by death, which strooke him to the heart at the first time when he heard of the dissolution of the Order." Fuller, in his *Memoirs*, adds: "His hospital and earthly tabernacle were buried together, and gold, though a great cordial, could not cure a broken heart." Boston at this period was a large port, and

carried on a considerable trade with the Levant.

Amongst the Admirals of the Fleet of the Knights of Rhodes were Sir John Weston (1474), and Sir William Weston (1520). These Westons, the three knights of St. John, the brother and uncles of Sir Richard, all took prominent parts in the crusades against the Turk. It is also probable that the Weston family materially helped Henry Tudor in the successful venture which ended in the placing of the crown on his head on Bosworth field.



THE NORTH BAY IN THE GREAT HALL

It is pretty evident that the services rendered by the family to the Tudors placed them in high favour, and, in consequence, important appointments were showered upon them. Edmund Weston was appointed Captain, Keeper, and Governor of the Island of Guernsey within a month of the battle of Bosworth, an office which subsequently became almost hereditary in the family. W. Berry in his *History of Guernsey* says: "The office of governor of the island is one of great antiquity, and in the fourteenth and fifteenth centuries had been often held by royal

A Surrey Manor House

princes. The Westons held the post continually from 1488 to 1541." Sir Richard Weston, who was the most important and prominent member of this ever loyal family, was an extraordinary man—one who was not only a soldier, but also a diplomat

State ceremony, and for thirty-three years, from the first year of his sovereign's reign until his own death, he served his master faithfully, never losing a single office, and retaining all through his entire confidence. Never was master more truly served, and this Henry



TAPESTRY IN STAIRCASE HALL IN EAST WING

and statesman—a rare combination. Were this all it would have been enough; but he was more, for he was also a seaman, ambassador, governor, treasurer, privy councillor, and judge of the Court of Wards. He amassed much wealth, and was a great patron of art. It was due in a great measure to this famous man's ability and services that Henry VII. and Henry VIII. built up the strength of the Tudor monarchy in the sixteenth century. State papers of that period show that he took part in almost every

acknowledged by the unbroken loyalty he evinced in return. Mr. Harrison adds: "He rose into royal favour under Archbishop Warham long before Wolsey, he retained it under Wolsey, and after Wolsey's fall, after that of More, and after that of Thomas Cromwell. He served them all, and outlived them all."

The appointments and promotions Henry VIII. showered upon him, such as Henry VII. showered on Edmund Weston, his father, are too numerous to detail in full. Amongst these, however, was his



TERRA-COTTA LOZENGES OVER A BAY IN THE QUADRANGLE

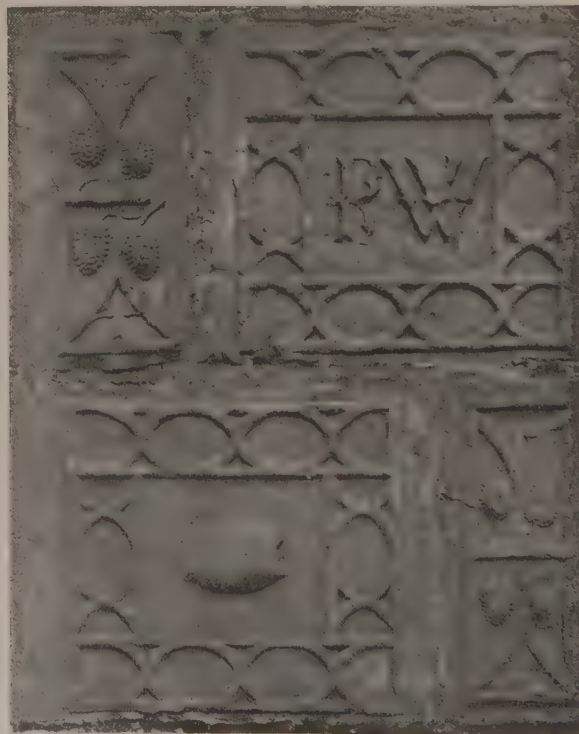
appointment as Lieutenant of the Castle and Forest of Windsor. He married Anne Sands, or Sandys, of Shere, his wife becoming gentlewoman of the queen in 1509, as she was to Queen Elizabeth of York, who died in 1503. By his marriage he had an ill-fated son, Francis, born in 1511, who was named after Francis I. of France.

The same year Weston was sent with a force under Lord Darcy to assist Ferdinand of Spain in the campaigns against the Moors. This expedition came to nothing. In 1514 Henry knighted Weston, and from that time on his fortunes were unbounded. In 1516 he was made Knight of the Body, which brought him more than ever into personal attendance on his sovereign. Four years later an embassy was sent to Francis I. to obtain ratification of the treaty for the marriage of Princess Mary (Mary Tudor) with the Dauphin of France, who was then an infant of six months, whilst Mary herself was but three.

This project of Wolsey's never succeeded, as the dauphin shortly

after died, and Mary eventually married Philip II. of Spain. Sir Richard remained in France five months, and during this time had ample opportunity of seeing the French château which had been recently built. It is probable that, being a man of great taste and a lover of art, he determined to build himself a house, on his return, which should resemble the château he had seen on the Loire. In 1520 Sir Richard was present at the Field of the Cloth of Gold as one of

the knights selected for Hampshire. A few months later he was one of the witnesses to the alliance of Henry with the Emperor Charles V. In 1523 Sir Richard raised a contingent to serve under the Duke of Suffolk in the useless war against France, which, owing to the jealousies of the allied princes and the mismanagement of Brandon, was a complete failure. In 1525 he obtained, through Wolsey, the office of the Duchy of Lancaster, and in the same year was appointed Treasurer to the town and marshes of Calais. Here he resided a good deal. In 1527 he was appointed Grand Master



PANEL OF TERRA-COTTA 390 YEARS OLD ON OUTSIDE OF HOUSE
R.W. stands for Sir Richard Weston. The "tun" alluding to Weston.

A Surrey Manor House



TERRA-COTTA WORK OVER DOOR LEADING TO GREAT HALL SHOWING AMORINI DIVIDED BY A BALUSTER DESIGN
IN THE STRING COURSE ABOVE APPEARS THE "TUN"—FOR WESTON

Lord Prior of England, which gave him rank as one of the great officers of State. Three years later he was made Under-Treasurer of England, which office he held for twelve years, surrendering it only in his last illness, when about seventy-five years of age.

In 1523 Anne Boleyn was crowned, the coronation

being received very coldly by the majority of English people. Both Weston and his son Francis, however, showed their loyalty to her, and within two months of the coronation Henry paid a State visit to Sutton Place.

About this time Henry was restless and anxious, for the queen was expecting her confinement, and



PORTRAIT IN STAINED GLASS OF CHARLES II., 1660,
FRAGMENTS OF ROYAL ARMS AND THE GARTER



FRAGMENTS OF HEADS, RUDELY MENDED, THE STAFFORD
KNOT, AND A PORTION OF THE GARTER



PORTRAIT ON PANEL OF HENRY VIII., AFTER HOLBEIN



PORTRAIT ON PANEL OF QUEEN ELIZABETH, AFTER ZUCCHERO

they were both desperately anxious that a son should be born. He tried his best to hide his anxiety from his wife, and his "pastimes in huntynge redd deer" were his chief amusement. It is even probable that this pastime of hunting was an excuse to meet his council in secret, and hence it is that Sutton was the scene of council meetings, at which plans were discussed for the great crisis in his reign—the Reformation.

On August 28th the king and queen returned to Greenwich, and on September 7th Elizabeth was born.

In a later issue of *THE CONNOISSEUR* MAGAZINE I will touch on

Anne's fate and the part played in this tragedy by Sir Richard's only son. It is quite remarkable to note that, despite the fact that Henry had but just ordered the execution of Sir Francis Weston, Sir Richard's only son, still the owner of Sutton Place remained loyal to his sovereign. Bearing his terrible

bereavement bravely, he retained Henry's favour, subsequently attending the ceremonies and funeral of Jane Seymour, the baptism of Edward VI., and the State reception of Henry's fourth wife, Anne of Cleves. In 1540 Sir Richard, who was then over seventy years of age, and had served Henry for thirty years,



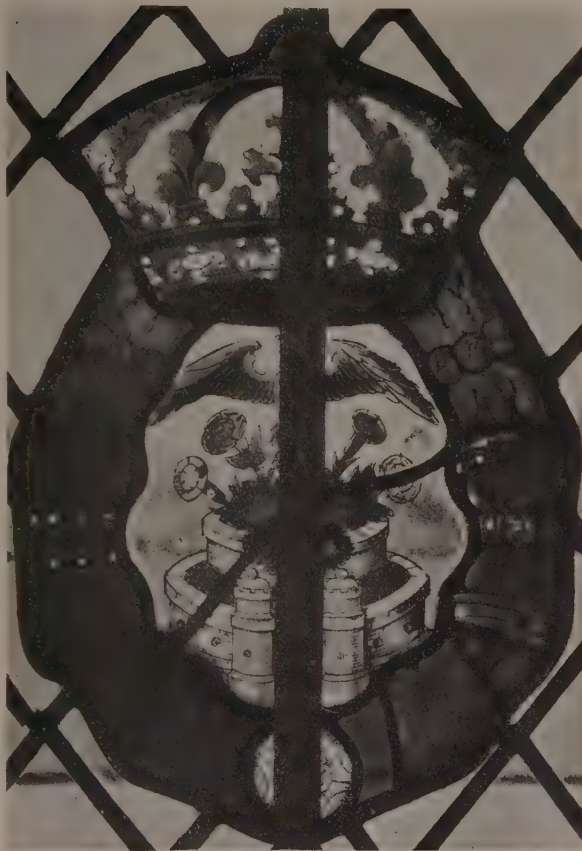
THE FIREPLACE IN THE GREAT HALL. IN THE SPANDRILS ARE THE SARACEN'S HEAD—THE CREST OF SIR R. WESTON—AND A POMEGRANATE PATTERN

A Surrey Manor House

was sent to meet Anne of Cleves on her landing in England prior to her marriage, which turned out so disastrously, and which lost the instigator of it, Thomas Cromwell, Earl of Essex, his head. But neither Cromwell's nor Wolsey's downfall affected Sir Richard's position, and he was appointed Master of the New Court of Wards, which office he held till his death, two years after. He was buried in the parish church of the Trinity in Guildford, but unhappily all traces of his tomb have disappeared. He was succeeded by his grandson, the only son of Sir Francis, whom Henry executed. Mr. Harrison's description of Sir Richard is that "he was one of those skilful, wary,

and trusty servants of the Tudors by whose energy and craft they established a strong personal government in England. . . . His only son and heir, a personal playmate and minion of the king, had been married to a rich heiress by the king's favour in 1530, and in 1532 he was made a Knight of the Bath at the coronation of Anne Boleyn. Four years afterwards that son was executed on Tower Hill as one of the reputed lovers of the queen. Yet the father, mother, and widow remained at Sutton to enjoy and accept the favour of the king."

To be a trusted minister and servant of Henry VIII. for



STAINED GLASS: TUDOR CROWN, A HEART AND CROSS IN FLAMES
Out of the flames rises an eagle or phoenix, crowned. This is for Jane Seymour and her son, Edward VI.

fortunes of the master; and the house which the minister built him on the ancestral manor of the king has shared in the blight which crushed the lives of both. It is still overshadowed by the catastrophe which snatched from the one his wife and from the other his son. Bright and promising was the fortune of Henry and the fortune of Sir Richard

when these walls first rose in the freshness of their fanciful grace. But the only son who had played within them as a boy never lived to inhabit the house he had watched in the building. He who gave the estate in his bounty, cut off the first heir



ARMS OF CATHERINE CANNELL, mother of Sir R. Weston.
1 and 4, Ermine on a chief azure, 5 bezants; 2 and 3, Argent, three camels trippant sable.

ARMS OF SIR RICHARD WESTON.
Saracen's Head, with mantling, circa 1530.

to it in blood and shame. He who obtained the estate by the king's favour, lost the son who should have inherited it by the king's fury. And the two men so strangely linked seem still to have lived on in relations of intercourse, nay, almost of friendship, as if their calamities had come to them by some inscrutable destiny, as if the father could as little blame the king as the king could blame the father."

Almost immediately after Sir Richard received from Henry the grant of the manor of Sutton in 1521, he set to work to build the house which now stands. It is not known whether the designer or architect was English or Italian. But whoever he was, he was a

man of wonderful taste. Contemporary with Sutton Place are such famous buildings as Hampton Court; Grimsthorpe Castle, Lincolnshire, the home of the Willoughbys; Hengrave Hall, built by Sir Thomas Kitson, and so long inhabited by the Gage family; Christ Church, Oxford; and Trinity College, Cambridge. Sutton Place is notable as being the earliest country house in England built entirely as a peaceful dwelling rather than as a fortified building. Houses previous to this date—if they were of any size at all—were invariably built as places capable of defence from assault, and consequently the internal arrangements were not of the most comfortable description. England was far behind Italy and France in adopting the style of

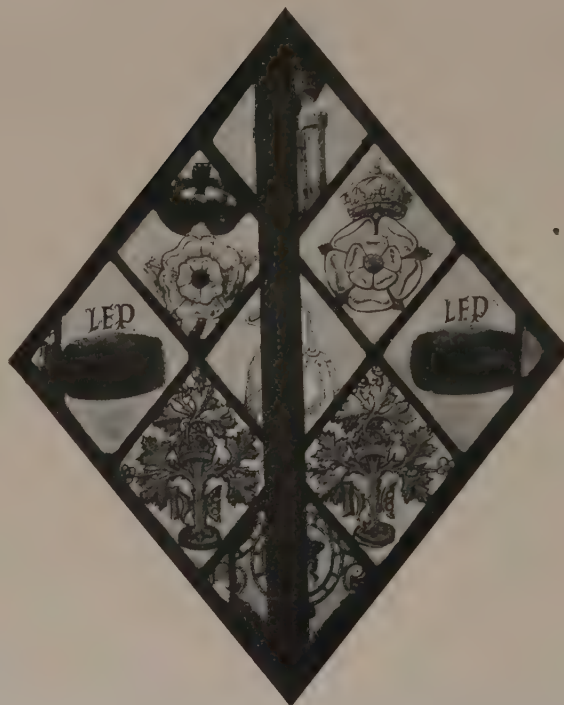
purely domestic buildings in place of the fortified castle.

There was no suggestion of even the smallest attempt at defence in the house he erected, it being simply a building of brick and terracotta, symmetrical, light, and airy, with great windows, tall clusters of chimneys, and spacious apartments.

The house was built on the manor, about half a mile eastward of the old hunting lodge, where the chapel now stands. In shape it consisted of a main building facing north and south, with two long wings projecting to the north from either end, these again being connected by a gatehouse. Thus a complete quadrangle was formed, measuring

eighty-one feet each way. On the western side of the building was an inner quadrangle, of about fifty feet by

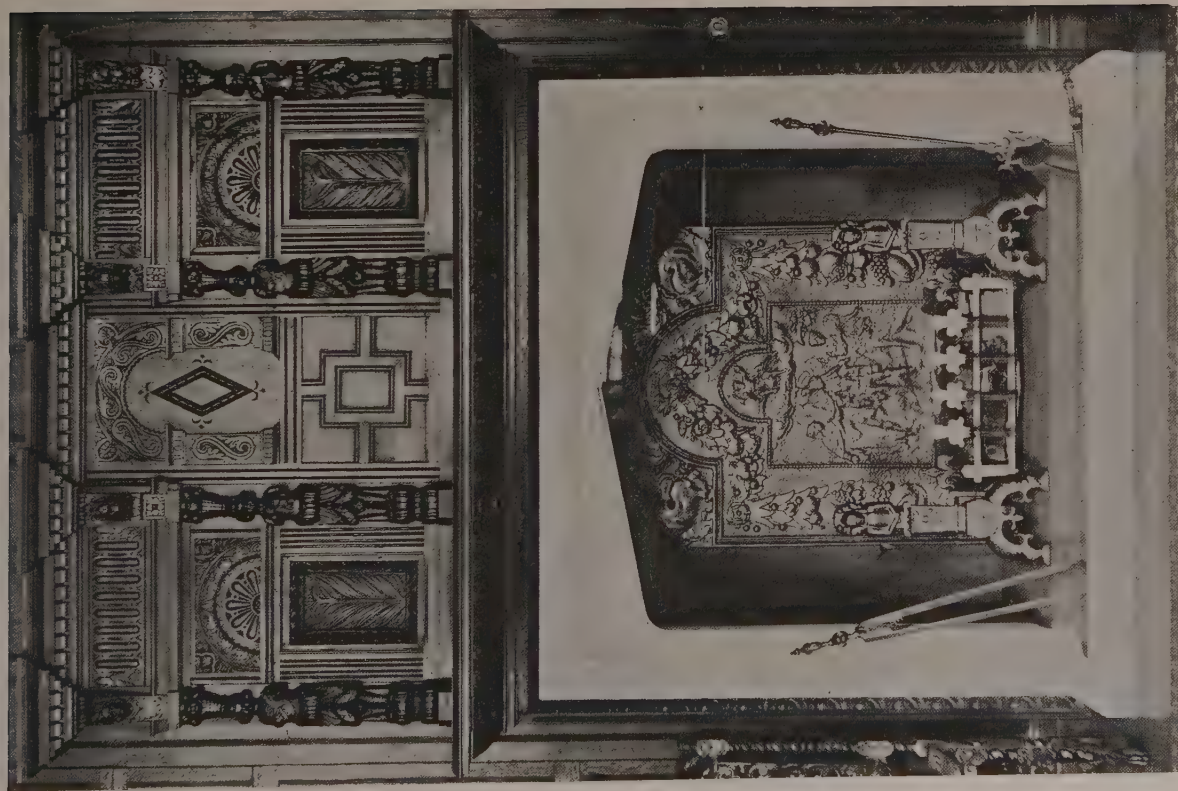
forty feet, while the stabling and offices were beyond. As I mentioned, the entire house was built of red brick, the mouldings, window dressings, mullions, architraves, and ornamentations being of terracotta. This was perhaps the first time terracotta was introduced into an English domestic building. No stone was used, with the exception of the blocks on which the massive doors of the gatehouse hung. To-day the old brickwork is a joy to gaze at, age having given it a delightful mellowed tone, while the wonderful old terracotta is in as fine a state of preservation as on the day it was put in 390 years ago, the mouldings retaining their sharpness,



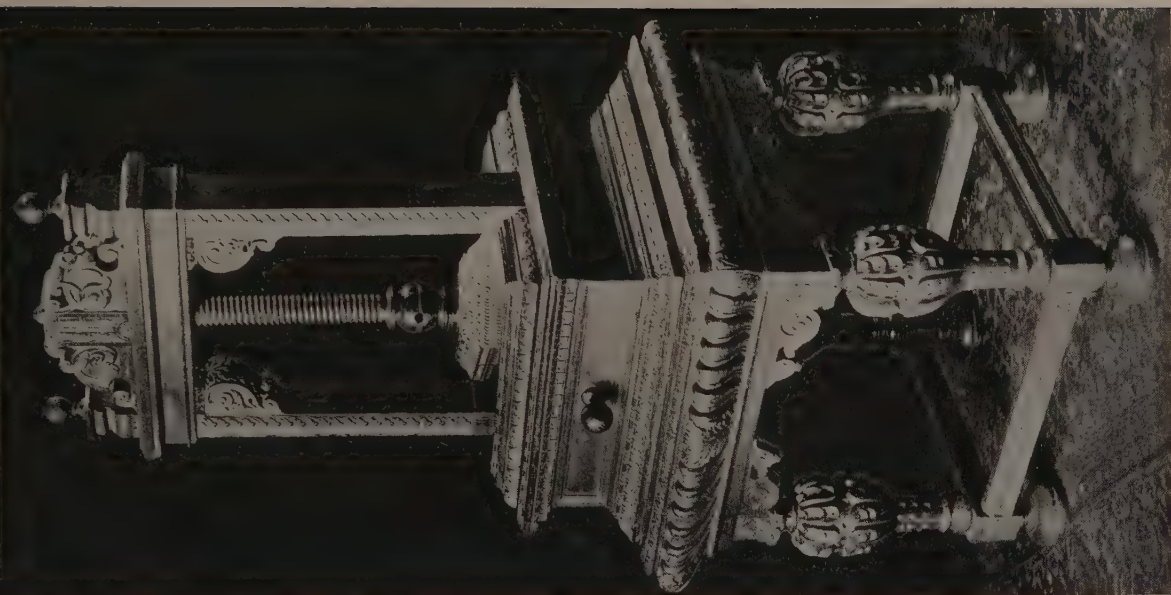
STAINED GLASS. Lozenge of nine pieces: Castle crowned; Castile; two Roses argent, seeded gules crowned; two Crown and hawthorn with monogram H E; a bird with buckle, and the punning rebus L E P above a tun, for Lepton.



STAINED GLASS. Lozenge of nine pieces: an eagle saying grace at table; a fox with bird; the Crown and hawthorn; Christ before Pilate; two sea monsters; Book with heart and key, and Respice, Suspice.



THE FIREPLACE IN THE DINING-ROOM, WITH ITS FINE SUSSEX IRON FIREBACK



CARVED OAK PRESS

SEVENTEENTH CENTURY

as the illustrations will show. With the exception of the gatehouse, which has unhappily disappeared owing to a serious fire, the house, externally, is as Sir Richard saw and used it, and so we are enabled to get an exact impression of the first purely domestic country house, just after the war of the barons ceased. Houses in those days were designed to afford accommodation, not only for the family themselves, but also for numerous retainers and servants. Hence it was that one usually found in early houses the large hall, where all dined together, with the raised part or *daïs* at one end for the lord and his family, and at the opposite end the buttery, butler's pantry, offices, and cellars. There was a gallery or solar room upstairs, used by the master of the house, and generally a window or opening from which he could look down on those below before and after feasting. At Sutton Place the gallery is a very fine specimen. The minstrels' gallery was at the opposite end of the hall. In a later issue I will describe the house fully as it now is, and give illustrations of some of the interesting contents, which have been collected with such wise care and excellent good taste. There are few, if any, houses in England to compare with Sutton Place, either in charm of design or setting; while the fact that it was built and lived in by such an interesting man as Sir Richard Weston gives it just that requisite touch of romance. The tapestries which hang in the dining-room and drawing-room, panelled hall, staircase, and gallery, have no historical connection with the house, but some were put there by Mr. Sydney Harrison, who for a number of years tenanted Sutton Place, and the remainder by the present occupants. They are mostly Brussels work of the sixteenth century, and include, amongst others, the work of Francois Speering (*circa*

1588), Herselin (1530), Jean Raes, W. Pannemaker (1548), and Bernard van Orley, the designer of the Hampton Court tapestries. These tapestries bear the Brussels marks—a castle *or* and shield *gules*. There are a great number of these in the house, all in excellent condition and hung to great advantage, the subjects varying, some being scriptural, others allegorical. The Brussels pieces have the borders of vines and pomegranates, which are characteristic, while one or two are purely landscape subjects. There are also several pieces of old Jacobean needlework and stump-work in the gallery, and one in particular, a piece of Elizabethan needlework relating to the Galmer family and the Earls of Winchelsea, is of especial interest.

The old painted glass which adorns the great hall is just as it was put in centuries ago. The wonderful colouring in the heraldic devices on the glass is worthy of study, and it is remarkable to find that they have been so well preserved. It must be remembered that glass-painting reached its perfection

between 1530 and 1550, and had even begun to decline in 1545. Not only do these arms refer to the Westons, but also to those connected by alliance with the family, and those, including kings, queens, and princes, who visited Sutton, or owned the manor. There are also the emblems of both Roses, white and red, the badge of the Union of the rival houses of York and Lancaster. No less than fourteen windows with ninety-two separate lights in the hall at Sutton Place are filled with shields, with one coat or set of devices in each. Of varying quality, and belonging to three different epochs, they are of rare beauty and workmanship, and are certainly amongst the most interesting of the varied features of Sutton Place.



BLACK AND GOLD LACQUER CABINET, ON STAND,
IN DRAWING-ROOM



Pottery and Porcelain

The Evolution of Black Basaltes Ware

By E. N. Scott

BLACK basaltes ware, which has its lowly origin in the rude products of the seventeenth century peasant potters, and its exalted culmination in the monumental works of Wedgwood, is worthy to rank side by side with that most original of the great potter's productions—jasper. True, its appeal is more limited, but in the same sense as the appeal of sculpture is more limited than that of painting. Basaltes invites appreciation solely through its beauty of form and the variety of tone produced by the play of light on its surface, just as does a piece of sculptured marble. Jasper claims attention through its charm of colour as much as through its beauty of form and design, just as does an example of painting. The truth is, the sense of form comes of a deeper understanding of æstheticism than does the sense of colour, for the latter is the more easily impressionable. Sculpture is no lower in the scale of fine arts than painting, and so basaltes is no lower in the scale of applied arts than jasper.

Basaltes is the indigenous product of Staffordshire, for it was doubtless with the peasant potters of that county in the seventeenth century that it had its origin. The somewhat vague evidence of historians, combined with the more certain evidence of remaining pieces, proves

that they sprinkled their red ware with a mixture of powdered manganese and lead-ore, and so produced a glazed pottery, which was, at any rate, superficially black—or nearly so. This black glazed ware, of which we give two photographs, of course differed from basaltes, which is unglazed and black throughout. The further step in the evolution of basaltes was probably taken by the Elers during their stay in Staffordshire from about 1690 to 1710, by mixing the manganese with the clay they were using for their red terra-cotta, and so producing an unglazed stoneware which was black throughout. There is no reason to doubt that this was so, although no pieces are in existence which can be attributed to them, but it needs no great presumption to conclude that potters so resourceful as the Elers availed themselves of the suggestion offered by the methods of the peasant potters, and added to the manufacture of their more

famous red pottery—the production of black ware.

The earliest identified pieces of unglazed black pottery are two little teapots in the Hanley Museum, which belong to the early part of the eighteenth century and which are here illustrated. They are by Twyford, who, together with Astbury, learned the secrets of the



"WINE AND WATER" VASES
MODELLED BY FLAXMAN FOR WEDGWOOD AND BENTLEY

17 INCHES



BLACK GLAZED WARE 17TH CENTURY



BLACK GLAZED WARE 17TH CENTURY

Elers by feigning idiocy. There is no evidence to suggest that Twyford showed any signal originality in his ceramic productions, and the proof of his having made black ware supports the theory that the Elers produced it, and that he learned from them the secrets of its manufacture, just as he learned the secrets of the red ware. These pieces, however, differ very considerably in design from the ware usually attributed to the Dutchmen, and show a free treatment of naturalistic ornament in contradistinction to the restrained use of conventional motives associated with the Elers.

Yet they are imbued with a craftsmanlike appreciation of the plastic nature of the material, one of them—that decorated with vine growth intertwining with the handle—showing a spontaneous and appropriate bit of clay handling. But there is no reason to regard them as of particularly original design, for somewhat analogous ornament of this naturalistic form is frequently found on lead-glazed earthenware of what is termed the Astbury period.

Contemporary and successive potters made this black ware, styled "Egyptian black," down to the time of Wedgwood, who, somewhere about 1766, brought it to its highest degree of scientific perfection, under the name of "basaltes," by the use of refined clays, coloured with iron and manganese. The ware, as Wedgwood perfected it, is of a beautiful blue-black colour, exceedingly dense and hard, and capable of receiving a polish which, under the play of light, gives an infinite variety of tone to its surface. This inherent

charm is well exemplified in the fine sphinx centre-piece of Wedgwood & Bentley's manufacture, here illustrated. Basaltes possesses some of the characteristics of natural basalt, and it possesses, too, something of the appearance of bronze, but its truest artistic qualities are related to neither; they are essentially ceramic. Wedgwood recognised its resemblance to

natural basalt, as is evident by the name he applied, and it was very likely the work of the Egyptian sculptors in this material that suggested the Egyptian as the first of the classic styles he adopted. Wedgwood, too, perceived the suggestion of bronze, and when—probably inspired by the classic productions in this metal—he desired to imitate bronze in pottery, he carried this suggestion too far by applying to the ware his

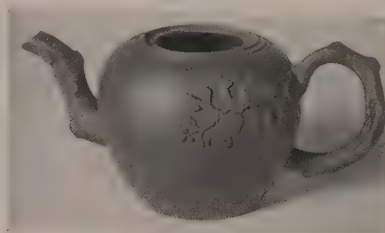
so-called "bronze encaustic." Examples of this are, however, rare, but in the Wedgwood Memorial Institute at Burslem there is a candelabrum, which has been so cleverly manipulated that one at first needs some convincing that it is basaltes at all. But Wedgwood was too true a craftsman to try to perpetuate this method—skilful but inartistic—of imitating in one material what can be so much better produced in another. And so we see he turned his attention to

the execution of works which were not only beautiful in design, but which also complied with the inherent ceramic qualities of the medium.

Reverting to the origin of this ware, it should be observed how all along the line the production of black pottery is associated with red, and this is only natural,



UNGLAZED BLACK WARE BY TWYFORD



UNGLAZED BLACK WARE BY TWYFORD

The Evolution of Black Basaltes Ware

seeing how the fabrication of the one so easily arises out of the other. Wedgwood for a time made the two side by side, as is evident from the similarity in methods of execution and enrichment—particularly the application of engine turning to both—and also from the fact that in many pieces the two bodies are seen in combination. With regard to the latter point, most representative collections of Wedgwood wares contain pieces of red pottery decorated with black applied ornament, and also examples of basaltes enriched with red applied ornament. The latter, which include useful and ornamental examples and also medallions, are pleasing in effect, the limited application of the red suggesting a sense of refined contrast. Nevertheless, they pale into artistic insignificance beside the noble simplicity of the fine specimens which are unallied with any other body, and which depend solely for their effect upon modelling—produced by various means—and upon the natural qualities of the material.

Yet again, the red and black wares are associated in Wedgwood's productions, for when, influenced as he was by Bentley's classic taste and the acquisition of examples of classic art, he essayed to reproduce the painted Greek and Etruscan vases, he once more utilised the two wares. Upon the red he painted his "shining black" to form the ground, leaving the red of the body to compose the ornament; and upon the black he painted the ornament with his "encaustic enamels." He, however, utilised the first process,

which was, of course, the method generally adopted by the ancients, to a very limited extent. The majority of these pieces he executed by means of the second process, because of its greater facility of execution, and because of the smaller demand it made upon the skill of his painters. Of these vases, frankly imitative of the Greek and Etruscan productions, it is only necessary to say a word. Scientifically they were excellent, but artistically their execution was so lacking the facile, spontaneous, and decisive touch of the ancients, that Wedgwood probably realised them to be neither worthy of his medium nor of his craftsmanship. At least, his later productions justify this assumption.

Basaltes, unallied with any other body and disassociated from enamels—in fact, true basaltes—now claims attention. As was the case with each class of his productions, he first employed it, probably from 1766, in the fabrication of articles of utility, such as tea and coffee ware, salt-cellars, candlesticks, flower-pots, and inkstands. In the production of most of these articles he evinced a simplicity of form and severity of enrichment that give a sense of absolute fitness to the material, to the methods of fabrication,

and to the purpose of their production. There are coffee and tea pots and other like articles of usefulness in most collections, which, for beauty of shape and appropriateness of enrichment, are worthy to take a place with the more ambitious decorative pieces. Their qualities arise in a large measure from their method



ENGINE-TURNED VASE, LEOPARD-
HEAD HANDLES WEDGWOOD
AND BENTLEY 17 INCHES



LEOPARD TRIPOD VASE
WEDGWOOD AND BENTLEY
12 INCHES

SPHINX TRIPOD POT-POURRI
WEDGWOOD AND BENTLEY
10 INCHES

of manufacture, throwing on the wheel and turning on the lathe. Wedgwood developed the possibilities of the lathe, first used in Staffordshire by the Elers, to the utmost extent of its capacities, and found in it artistic properties that were quite unthought of. The objection may be raised that the process of engine-turning is too mechanical to be artistic, but in the case of *basaltes* its fine texture and hard nature have to be taken into account, and then the appropriateness of lathe-work in relation to this ware will be realised. A study of one of these coffee or tea pots, or such like

articles of utility, decorated with flutings incised as the piece was being finished on the lathe, will serve to show the fitness of this method of decoration. Its very simplicity and geometrical accuracy seem exactly what are required for the enrichment of such examples.

Wedgwood's inclination, as soon as he had mastered the technique of his craft, was towards the production of decorative works, and from the opening in 1769 of the works at Etruria he, in conjunction with Bentley, undertook the fabrication of those vases and other ornamental objects, in which *basaltes* was brought to its highest degree of artistic perfection. There is good reason for assuming that the earliest vases in true *basaltes* were those of the simplest shape—almost Greek in form—and solely decorated with satyr-heads, from which the handles sprang in the form of horns and joined on to the top of the vases. These were about nine inches in height and



SPHINX CENTRE PIECE
WEDGWOOD AND BENTLEY 15 INCHES

were thrown on the wheel and finished on the lathe, but without fluting. The next step was the application of oval medallions of figures to these same vases. As a matter of fact, the first *basaltes* shape recorded by Wedgwood in his original shape-book—now preserved at Etruria—is one of these medallion-decorated vases, but it is only reasonable to assume that those without the medallions were first produced. In the course of development these same vases were varied by the addition, in place of the medallions, of festoons of vine or flowers.

Seeing how successfully Wedgwood had

utilised the fluting produced by the lathe in the enrichment of his useful articles, it is not surprising that he soon realised how advantageously it might be applied to his vases. Indeed, for simplicity of form and re-

straint of enrichment, the vases which mainly depend upon engine turning for their decoration hold the foremost place amongst his products in *basaltes*. The bodies were generally decorated with flutings, surmounted by friezes of festooned drapery or flowers, the handles springing from satyr-heads, masks, or goat-heads. Naturally, these motives were varied, but the vases of the simplest character, produced from about 1769 to 1780—the best years of the Wedgwood & Bentley partnership—are of similar form, and are obviously related one to the other. The artistic climax of this class of vases, we venture to assert, was reached in the beautiful example here reproduced, one of a pair to be seen at Etruria. The fluting seems absolutely fitted to its oviform



MERCURY MODELLED BY FLAXMAN
FOR WEDGWOOD AND BENTLEY 18 INCHES



PRINCESS FREDERICKA SOPHIE WILHELMINA

BY J. F. A. TISCHBEIN

Rijks Museum, Amsterdam

The Evolution of Black Basaltes Ware

body, and the leopard-head handles, together with the bands of ornament around the shoulder and foot, seem to supply just sufficient enrichment to the restrained form of the vase.

These simple pieces, which are essentially the product of the thrower's wheel and the turner's lathe, gradually developed into the more elaborate examples which are inherently associated with the process of casting—long before introduced in the production of salt glaze. The most famous amongst the early ornamental examples of greater elaboration were the "Wine and Water" vases, modelled by Flaxman in 1775—here illustrated. It is not at all unlikely that in their production Flaxman was influenced by designs in bronze, but apart from the handles, which appear too weak for a ceramic material even of the strength of basaltes, they are quite appropriate to the material and possess a dignity and grace of form and enrichment which are quite satisfying. The elaboration of design, in pieces mainly produced by casting, reaches its culmination in the tripod vases, lamps, pot-pourri vases and such like examples of basaltes, of which we give three examples. One of the finest specimens of this class is the large sphinx centre-piece before referred to. The photograph gives some idea of its dignity of form, despite its elaborate character, and of its unity of design, notwithstanding the combination of decorative motives of different historic periods. The sphinx pot-pourri is an early example of the numerous tripod vases produced and is another good example of the caster's art. The leopard tripod vase is a later example of the same class and, even apart from its design and modelling, is of special interest by reason of its method of production. The lower portions are cast. The upper bell-shaped portion and the lid are thrown and turned, the band of ornament and the diminutive figures forming the knob being afterwards applied. The engine-turned fluting, by reason of its simplicity, appropriately acts as a foil to the richness of the lower portion.

In the pieces belonging to this period of greater elaboration, we have the culmination of classicism as applied to basaltes. Beginning with pure Egyptian ornament, Wedgwood also used Greek, Roman and Renaissance—indeed he borrowed more or less from all the historic styles—and combined motive with motive, as only a master craftsman would venture to do, until he evolved a classicism of his own. In some few instances, the great potter even went so far as to combine with the conventional ornament of classic art the naturalistic enrichment he used less frequently, but in so doing, he set himself an even greater task than in combining the motives of differing historic

styles. When the naturalistic ornament was treated broadly and severely, the result was not displeasing; but when it was not, the result was a sense of incongruity. A case in point is a large classic pot-pourri of tripod form, formerly in the Propert collection and now in the Wedgwood Institute,⁷ and in this instance a festoon of ivy has been applied—almost, it would seem, as an afterthought. Another example is a tazza with red applied ornament, in the South Kensington Museum, and in this case the enrichment consists of naturalistic vine growth as a frieze and a Greek border as the plinth decoration.

The final development of true basaltes took place in 1776, when Wedgwood commenced to apply bas-reliefs of classic figures and groups to his vases and other pieces—reliefs which in frequent instances were the same as he applied to his jasper ware; for instance, *The Dancing Hours* and *The Apotheosis of Homer*. Indeed, at this period the two wares were closely related in design. In the Wedgwood Institute there is an exact replica in basaltes of the jasper vase in the British Museum which bears the relief *The Apotheosis of Homer*, and is surmounted by a small pegasus. An example of another type of development was the application of reliefs to the "Wine and Water" vases. In the Wedgwood Institute there are variations of these vases, in which the all-sufficient festoons of the originals have been replaced by reliefs, representing *The Birth and Education of Bacchus* and *A Bacchanalian Dance*. A comparison of the two designs, however, reveals how immeasurably superior were the more simple and dignified originals by Flaxman. But it is not to be assumed that this latest class of basaltes productions does not comprise pieces of individually artistic worth, for one of the most artistic examples of basaltes which we have seen—especially if regarded from the decorative rather than the utilitarian point of view—is a large kettle in the Hanley Museum, showing great beauty in its restrained form and decoration. Its enrichment consists of a frieze of cupids treated in very low relief, which is enhanced by simple flutings turned into the piece on the lathe. Many other finely designed specimens of similar character are to be found in the various collections.

To complete the types of basaltes produced by Wedgwood, it is only necessary to mention the life-size busts, the statuettes (one of Mercury, modelled by Flaxman about 1780, is here illustrated), the medallion portraits, the seals and the intaglios.

[The illustrations of basaltes are from examples in the museum opened at Etruria in 1906 by Messrs. Josiah Wedgwood & Sons. The others are from pieces in the Hanley Museum.]



THE MILKMAID: MORNING CALL

BY B. J. BLOMMERS

Pictures

Glasgow's Latest Acquisition By Percy Bate

THE picture lovers of Glasgow and the West of Scotland must surely be among the most public-spirited of citizens. Year by year the exhibition of the Royal Glasgow Institute of the Fine Arts is distinguished by the inclusion of masterpieces of all kinds lent from private sources, and year by year the civic collections are enriched by loans and gifts of the most important character.

Among the works of art which have lately been lent to the city may be noted the collection of Captain Dennistoun, of Golfhill; a series of works by our native masters of the eighteenth century (including Gainsborough, Romney, and Turner), from Sir Edward Tennant; an important group of Dutch pictures of the

The Carfrae Alston Collection

seventeenth century, owned by Mr. Arthur Kay; a notable collection, mainly of Italian pictures and portraits of the finest period, made by Mr. William Beattie; and, by no means least, a unique group of modern works belonging to Mr. Andrew Maxwell, among which are to be found a splendid Corot, and fine examples of Monticelli, Monet, Chalmers, and Tadema.

Turning from the loans to the gifts and bequests, mention should be made of such individual donations as Albert Moore's exquisite *Reading Aloud*, Sir James Guthrie's impressive *Highland Funeral*, Sir E. Burne Jones's beautiful *Danae and the Tower of Brass*, an authentic *Virgin and Child with St. John*, by Botticelli,



CHURCH INTERIOR

BY JOHANNES BOSBOOM



A QUIET BERTH MORNING GLOW

BY JAMES MARIS

and a fine *Virgin and Child Enthroned*, by Bartolommeo Montagna (to name no others), each recently presented to the city by generous Glaswegians; while even nobler in scope and more important in artistic value are such unique benefactions as the Elder bequest, the Reid gift, and the Donald bequest. The two latter are probably among the most magnificent individual contributions made in recent years to any British gallery, the Reid gift comprising one of the greatest Corots in the world, a superb Israels, notable works by Constable, Jacque, and other painters of a like eminence, and a glorious Turner, a canvas of the finest possible quality, in perfect condition; while the Donald collection of some forty pictures includes first-class examples of such leading Scottish painters as Orchardson and Pettie, as well as a long series of admirably selected works by such great masters as Millet, Troyon, Jules Dupré, Decamps, Rousseau, Daubigny, and other artists of the Barbizon and modern Dutch Schools.

And now, worthily supplementing the benefactions thus briefly alluded to, comes the gift of Mr. Carfrae Alston, who has generously handed over to the city during his lifetime a series of twenty cabinet pictures,

mostly water colours (together with a masterly bronze of *A Prowling Panther*, by J. M. Swan), each work typical in mood, method, and subject of the artist represented, and all chosen with cultured and fastidious taste.

This is not the place for an elaborate account of the pictures thus added to the permanent collection of Glasgow, but a brief note concerning them may be desirable. They are singularly even in quality, and there is probably no individual work which stands pre-eminent amongst them, but there are some grounds for naming first among the drawings two by Johannes Bosboom. Both are in some ways slight, but each is full of distinction; and while the one entitled *The Interior of a Court House* is notable for its breadth of handling, its happy contrast of light and shade, and the skill with which the artist has used the dark masses of his composition, the other (the *Church Interior* here reproduced) is equally characteristic in its colour-scheme of harmonious browns and its spontaneity of draughtsmanship. Another of the great Dutchmen, Anton Mauve, is also represented by two drawings, one a piece of pure landscape, *Clearing after Rain*, with sand dunes and sparse herbage beneath a beautifully felt and subtly-treated grey sky; the other a landscape



THE HERDWIFE

BY ANTON MAUVE

with figures—*The Herdwife*—charming in design, beautiful and reticent in colour, and evincing in every one of its few square inches the artist's innate appreciation of the fundamental qualities of water-colour art.

By Albert Neuhuys is a low-toned figure subject called *A Two-Handed Crack* (a Scotch phrase happily applied to a Dutch drawing), in which are depicted two urchins in earnest converse, sitting beside a fire whereon a cauldron boils; while Adolf Artz is represented by *Placid Enjoyment*—a mother and her two children resting on the grassy shore, the sea blue-grey in the distance beneath the tempered sunlight of a hazy day. In the same *genre* as these two is an aquarelle which is probably one of the most beautiful things in the collection, the lovely *Milkmaid: Morning Call*, by Bernardus J. Blommers, a drawing at once broad and delicate, in which the pale blue of the girl's dress and the cool grey of the cottage wall are deftly relieved by the happy accent of the blue yoke which has slipped from her shoulders, and the deeper hue of the pail she has just laid down.

Sharply contrasting with the dainty art of Blommers, the two drawings by J. M. Swan next call for notice, and in particular the impressive *On the Alert*, which shows a lioness and her two cubs prowling on the edge

of a precipice, the valley below being filled with mist. Like all of this capable painter's work, the drawing in question shows an instinctive sense of power, and while it is carried just far enough to be absolutely complete, it yet retains all the *verve* and vigour of a first sketch. Finally must be mentioned an atmospheric rendering of *Antwerp*, by Jules Lessore, and (hanging pendant to this) *South Queensferry*, by Robert W. Allan, a broadly-treated rendering of an old Scots village street bathed in the cool sunshine of early morning, beneath a clear and pellucid sky.

Fewer in number than the water colours, as has been said, the oil paintings are no less distinguished in quality, and among the first to demand notice are two by James Maris, *The Storm-Cloud* and *A Quiet Berth: Morning Glow*. The former is a dignified and largely seen composition, in which the sensation of impending thunder is admirably conveyed; the latter, larger in scale, is a striking canvas, freely and broadly handled, and delightful in the luminous quality of the sky and the rich green of the grass, both dexterously emphasised by the sombre foliage of the trees. Not less spontaneous is the vivaciously treated *Crail Harbour* of R. W. Allan, while in quite another mood Alexander Frazer's *Barncluith*, highly wrought,



FAIRY LILIAN

BY D. Y. CAMERON

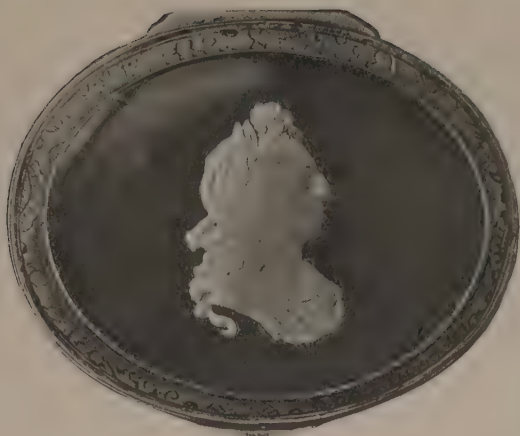


ON THE ALERT: LIONESS AND CUBS

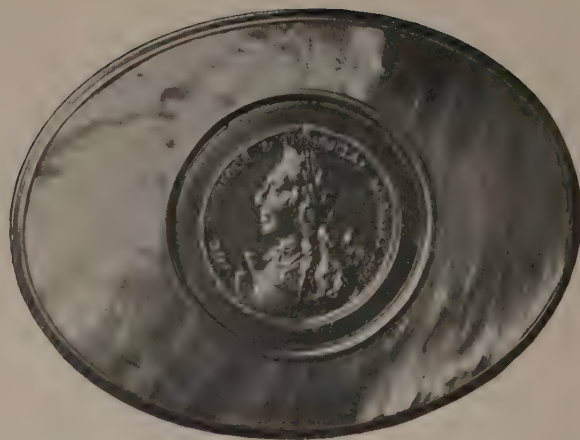
BY J. M. SWAN

completely realised, and sparkling and glowing with sunshine, proves Mr. Alston a collector as catholic in his taste as he is discriminating in his judgment. And if any other evidence were needed of his sympathy with widely-varying ideals in pictorial art, it would be found in the two last canvases to be mentioned, works absolutely different in their character from the realism of Frazer or of Mauve. These two pictures (each in its way instinct with the note of romance) are D. Y. Cameron's *Fairy Lilian*, painted at a time when this truly poetic artist was under the spell of Matthew Maris, and Adolphe Monticelli's *Garden Fête*, an exquisite idyll of the golden age, quite lovely in its glamorous colour, its suggestion of idle, languorous breezes, and its ardent sunshine.

It would have been possible to expatiate at much greater length on the beauty and the charm of this collection thus generously bestowed on the donor's native city, but enough has been said to show that Mr. Alston's gift is of the highest artistic importance. Admirably chosen, each work has its own characteristic qualities and its own individual appeal. There is not one which dominates the mind of the observer by reason of its size; not one which seeks to 'dazzle' because of its vibrant colour, or to allure by dash or bravura of paint; their appeal is that of quiet power. A certain sweet gravity is the keynote of the collection as a whole, and each of the works included in this important benefaction impresses by means of its quiet power and reticent artistry.



(9) GEORGE I. TORTOISESHELL AND SILVER



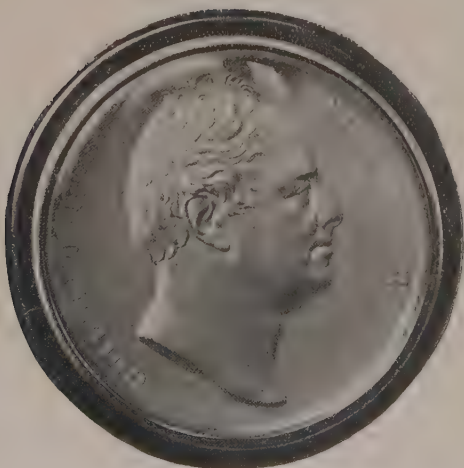
(5) WILLIAM III. MOTHER-O'-PEARL AND SILVER



(3) CHARLES I. TORTOISESHELL AND SILVER



(6) QUEEN ANNE MOULDED HORN AND SILVER



(14) WILLIAM IV. GOLD AND CRYSTAL



(12) GEORGE III. GOLD WITH MINIATURE



Some Royal Snuff-boxes

By W. B. Boulton

THE snuff-box having been always among the more intimate possessions of its owner, it follows that a good collection of snuff-boxes is often representative of the taste in minor matters of succeeding generations of gentlemen, and at times throws interesting sidelights upon their personalities and the events which have agitated their lives. Such considerations as these are very obvious in looking over a collection like that of Mr. Sloane Stanley, at Paultons, a gentleman who has been kind enough to place his treasures at the disposal of the writer. His collection is a large one, and although it contains many boxes of very costly material, it has been formed upon a design which contemplated considerations of more interest than mere intrinsic value. It includes, for instance, a set of boxes each of which has a direct reference to one or other of the monarchs who have occupied the throne of England since the snuff habit came into vogue.

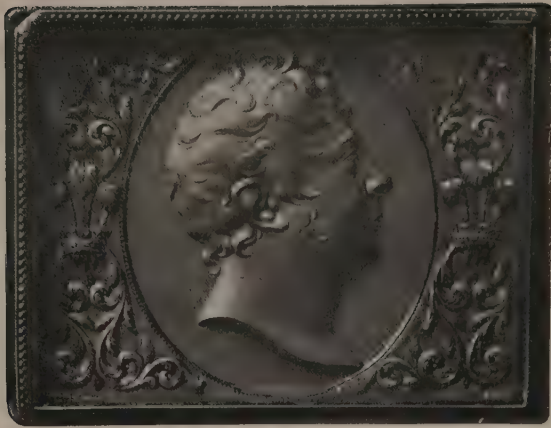
It is improbable that a snuff-box exists dating from the reign of that great enemy to tobacco, James the First, but Mr. Sloane Stanley has several which commemorate the virtues and misfortunes of his son. The first illustration shows a fine specimen of pierced silver work surrounding a medallion portrait of King Charles; another (2), archaically carved in box-wood, quaintly records the tragedy of January 30th, 1649; a third (3) is a very good specimen of the early use of tortoise-shell and silver in snuff-boxes.

The Stuart tradition is preserved in a very interesting fashion in (4), a fine specimen of the memorial box. It is of silver and mother-o'-pearl, and, as will be seen from the photograph, is engraved on the inside of the lid with a representation of the escape of King Charles the Second in the Boscobel oak. The top of the box is carved in low relief with a bust of Charles the First surrounded with the emblems of his piety and his misfortunes—the book of Common Prayer, an axe, and a broken sceptre. It was probably long carried by some loyal adherent of the family, for the carving is so worn by use as barely to shew the design. Mother-o'-pearl was a favourite material for the snuff-box in those days, as witness the very chaste box (5) of that material and silver in which is mounted a medal of William the Third, commemorating the glories of the Revolution of 1688.

The excellent taste of the Queen Anne period appears very pleasantly in the silver box (6) with a moulded horn medallion of the queen. The mouldings and hinge of this box are charming in their proportions, and the delicate pattern in inlaid silver surrounding the bust is quite typical of the best design of the period. The exiled branch of the Stuarts is represented in Mr. Sloane Stanley's collection by two very interesting specimens, (7) a small silver box with a miniature of James, the Old Pretender, as a young man, forming the lid, and covered with the



(1) CHARLES I. PIERCED SILVER



(13) GEORGE IV. GOLD AND CRYSTAL



(11) GEORGE III. AND QUEEN CHARLOTTE GOLD WITH ONYX CAMEO



(8) YOUNG PRETENDER SILVER, WITH SECRET MINIATURE



(7) THE OLD PRETENDER SILVER



(10) GEORGE II. GOLD AND CRYSTAL



(2) EXECUTION OF CHARLES I. CARVED BOXWOOD

Some Royal Snuff-boxes

Stuart tartan, and (8) a silver box lined with mother-o'-pearl commemorating the memory of Prince Charlie. Its attraction for the loyal Jacobite was the miniature of that Prince, concealed by a double lid, clearly shewn in the photograph.

It must be confessed that the taste in snuff-boxes appears to have suffered a gradual decline with the accession of the Hanoverians. That of George the First (9), it is true, is harmless plain silver and tortoiseshell, a return both in design and material to the designs of the days of Charles the First, but the later boxes are more interesting from their associations than as works of art. George the Second appears in the gold medallion mounted in crystal (10), an arrangement which displays no very great taste. Boxes of George the Third are very numerous. An interesting one is that (11) shewing King George and his Queen as



(4) CHARLES II.: THE BOSCOBEL OAK
MOTHER-O'-PEARL AND SILVER

young people carved as a cameo in onyx, which has an added interest as having once belonged to the Duke of Kent. (12) is a typical presentation box of that reign, with a finely painted miniature of the King as an older man. The taste in boxes certainly declined under his son, whose box (13), presented to Colonel Congreve, contains a heavy gold medallion of the Regent, by Wyon, surrounded by flamboyant design in gold, and mounted in crystal. A similar box (14) is that of William the Fourth, also by Wyon. The reverse of the medal, forming the inside of the lid, commemorates the restoration of Windsor Castle, and the back contains a fragment of oak from one of its timbers. An inscription rather naïvely records that the Castle was built by William the Conqueror, and restored by the fourth monarch of that name.





"The Decoration and Furniture of English Mansions during the Seventeenth and Eighteenth Centuries," by Francis Lenygon
Reviewed by Haldane Macfall (Werner Laurie)

MR. LENYGN begins this large volume with a modest suggestion that it is written round the famous old mansion, No. 31, Old Burlington Street, with which he would seem to have business relations, but it is far more than such a book would imply; indeed, I may say that it makes a valuable companion to Mr. Macquoid's large work on English furniture. Its value lies in an ordered study of the rooms of the more important homes of England as a whole—it breaks ground in this most important field, for we have had too many books of late upon the details of furniture torn from their surroundings, without any hint of their relationship to the rooms for which they

were made. And until a more important and exhaustive work is written on the subject, Mr. Lenygon's volume will be as good a work of reference for the collector as any of which I, at any rate, am aware.

It is perhaps for the reason that the author has been bent upon the development of the room as a whole, rather than upon the pieces of furniture in it, that he is no good guide for furniture. The student and collector may be warned at the start that Mr. Lenygon goes back to the vicious system of dating pieces of furniture as being of "the end of the seventeenth century" and the like fatuities. These labels are utterly valueless. But we may wholly



TABLE IN CARVED WOOD, GILT, THE MARBLE TOP ENCLOSED IN CHASED BRASS FRAME

Decoration and Furniture of English Mansions

disregard his dates and treatment of furniture; they are, when all's said, a very subordinate part of his book, and had best be ignored. But when he comes to the treatment of rooms the student will find the book of considerable value; and there is much excellent reading besides.

At the same time, and it may account for the author's weakness as a guide to furniture, his taste is on occasion as questionable as his assertions are dogmatic. These assertions of taste must be taken with considerable salt. Yet, on the whole, I like him for throwing down the gauntlet for Kent. This designer and architect of early Georgian years has never had justice done to him; and if Mr. Lenygon overrates him, he at least does not overrate him as much as he has been hitherto underrated. I thoroughly agree with the author that Kent produced much excellent and dignified work; but I am bound to say I see no reason to underrate the great men that followed him, Chippendale and the Adams, in order to raise Kent. The man's genius cannot be compared with the genius of either of these others. Nor does the fact that Chippendale created much mediocre design assist Kent's reputation—for Kent produced some shockingly clumsy and vulgar designs.

There is no greater falsity, none that has been a more fruitful source of vulgarity, than the idea that because a piece of furniture was made in a certain age that it must therefore be good. There is not a single period of the past that has not produced abominable designs and hideous craftsmanship. Kent and Chippendale both sinned many sins. It is, in fact, when we begin to look upon works of art with the dealer's eye instead of with the artist's eye, that we place a wrong value on all works of art and all craftsmanship. And there is no better proof of this than

in Mr. Lenygon's book, where we find him praising pieces of furniture simply because they are genuine antiques, but unable to see that they are absolute abominations in form and line. This is all the more to be regretted, since the author makes no attempt to evolve the design of furniture, and, therefore, is not in any way compelled to give several of the specimens which disfigure an otherwise handsomely illustrated and sumptuous volume.

But to get back to Kent. There is a large truth in Mr. Lenygon's contention that the writers on furniture are in the habit of judging isolated pieces designed by the early Georgian architect, torn from their surroundings, and finding them heavy. This is a most just attitude. They should be considered solely in

relation to the palatial rooms for which they were intended, and of which they were a most worthy part. And almost more right is he in his contention that many of the rooms designed by Kent were dignified and handsome places. They were.

Mr. Lenygon's book is also valuable for the admirable series of chimney-places illustrated, and for his able estimates of their effectiveness as well as the history of their evolution.

Some of his examples of the art of Kent do not bear out his praise; on the other hand, such superb examples as the oval mirror with the terminals of women's heads and busts ending in mermaids' tails increase one's respect for the man's genius.

Besides the able chapters devoted to the evolution of the rooms of great houses, the author has several valuable chapters upon subjects only too often dismissed in vague generalizations by the writers on English furniture. The chapters on tapestries, on wood-panellings, on plaster decoration, on the School of Grinling Gibbons, on decorative paintings, on velvets and damasks, on lacquer, on gesso



GIRANDOLE, CARVED IN WOOD WITH
GESSO ENRICHMENT

work, on carpets, and on the lighting of rooms, are all well worth serious consideration.

In the treatment of the early Georgian chimney-piece, a subject which Mr. Lenygon seems to have made particularly his own, and in which his admiration for his beloved Kent has full scope, he is most excellent reading. I cannot say that his admiration is as convincing as his information is interesting; but it is a valuable addition to our knowledge of the evolution of the English room. It is to be hoped that Mr. Lenygon will be encouraged to issue a volume in which he wholly discards furniture and gives us instead an elaborate evolution of the interior of the English home from stage to stage, consistently carried out, and illustrated as handsomely as this first essay into the fascinating field. The book is badly wanted, as a guide to the student of furniture, as a guide to taste in decorating rooms, and as an authoritative historical work. He seems to shape for the handsome business. And if he can be prevailed upon to do it, I would suggest that he place his illustrations opposite to his text,

instead of in the maddening system now and again employed by him whereby we have to be ever referring backwards and forwards to discover the illustration to which he refers. This business of placing the illustrations away from the text is nothing but downright bad bookmaking, wholly without excuse; and when, as in this case, the illustrations are such fine reproductions as the author gives us, it seems almost wicked.

It must be said, however, that the author has made considerable effort to carry out this essential quality of illustration. He would have been more successful had he not designed his pages by "bunching" together illustrations that, good in themselves, destroy each other when flung together without any sense of design. But, lest the last word I say upon this interesting work should seem to strike the note of disparagement, I would add that the volume contains much valuable matter all too rarely touched upon by the ordinary writer upon old English Furniture.



TABLE WITH GESSO ENRICHMENT



VISCOUNT ALTHORP

BY SIR JOSHUA REYNOLDS

In the possession of Earl Spencer, K.G.

Engravings Etc.

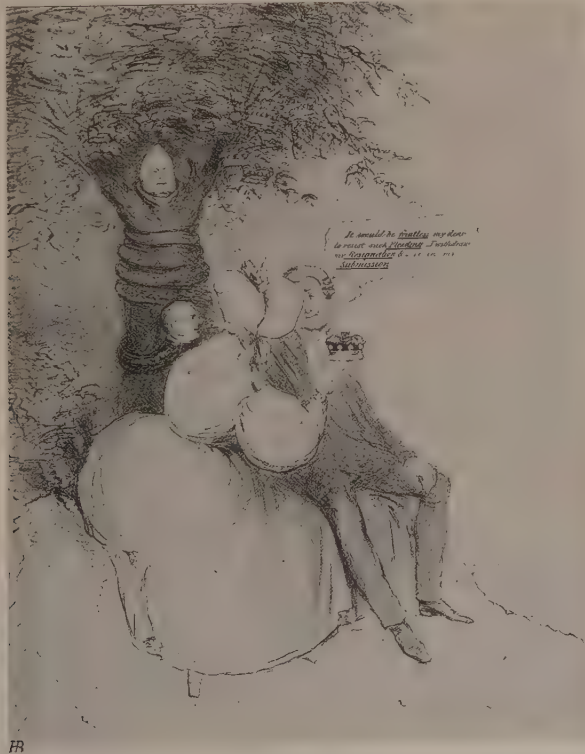
The Caricaturist of the Thirties—"HB"

By Egan Mew

IN the early days of the last century the fashion of anonymity was still cultivated with success. During those far-off simple times the verse-writer with an agreeable pseudonym and the satirist who masked his personality, or even the novelist, who was merely a "Lady of Title," were supposed to be people of importance or gentlemen who wrote with ease, and dropped their names because they desired the freedom to be witty. Nowadays the nameless are the insignificant; but times have changed. The vogue of the anonymous was one of the factors in the enormous success which befell that once famous caricaturist of the early nineteenth century "HB."

But other causes of his popularity were equally potent. For example, his portraits were admirable, and he possessed a pleasant sense of humour. He was a fair, but not a splendid draughtsman; he was facile and acute, and, above all, his methods and his manners were instinct with the spirit of his period, that wonderfully conventional period when all the world was young and Queen Victoria reigned in the hearts of her subjects.

After the violent and powerful Gillray, the gay and accomplished Rowlandson, the mirthful, but inartistic, Bunbury, and others of that time, the art and craft of English political caricature fell upon evil days




NO. I.—EVE TEMPTING ADAM—IN PROPER COSTUME

THE GARDEN OF EDEN (1836)



No. II.—A CONTRAST (1838)

and almost disappeared. But about 1830 a clever miniaturist turned his thoughts towards this neglected field and soon developed a highly original style. "FB" took his first few drawings to Maclean, who published them with immediate success; but the artist remained a man of absolute mystery for many, many years. It has long been generally known and often forgotten that this reformer of satiric political drawing was John Doyle, the father of the illustrator of Thackeray's *Newcomes* and designer of the *Punch* cover, the once equally famous "Dicky" Doyle. How the curious monogram "FB" was arrived at is unknown. Some people have thought that the artist borrowed the letters from his pencil, as a writer called himself "Crowquill" or a painter "Mahlstick." It has also been explained that this lettering was merely an arrangement and duplication of the artist's initials I. D. set one over the other , with a line between them, thus making FB. This is rather elaborate and ingenious. It would convince more fully if several of his earliest caricatures were not signed in plain running letters H. B., but in any case the reason is somewhat unimportant. The name was easy to remember, and the hand that wrote it soon became a considerable political power in the land, although the identity of the artist continued to be an inviolable

secret. In Doyle's earliest work there is a touch of the bitterness and acrid personality which was so marked a feature in the productions of Gillray and his school. But very shortly his point of view softened to an urbane wit, and his manner of drawing adjusted itself to the lines of the popular lithographic method then coming into general use.

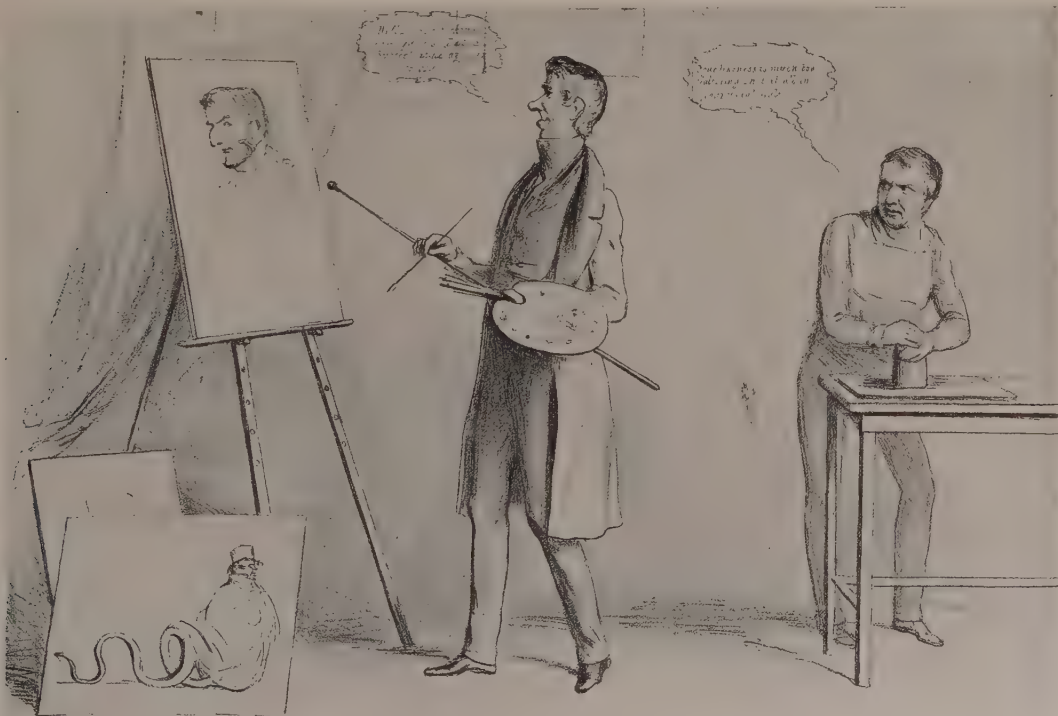
When the first illustration here given was drawn, "FB" had been some years before the public, and his political sketches were immensely appreciated. He had been the amusing artistic commentator on the last years of George IV., and when this drawing was made he was depicting a closing incident in the reign of William IV. It represents a little affair in which Lord Melbourne played an important part as the tempter. Sir John Campbell, of Stratheden, had resigned from office, and his lady had been made a peeress. She is seen handing on the apple to her Adam, and leading him back to the tree of honour, over which William IV. presides. Such quiet humours delighted the public in the thirties, and the frequently published sketches of "FB" were handed from one to another and talked about on all sides. At that time the libraries lent collections of these sketches and other books to hosts who found some difficulty in entertaining their guests. There

The Caricaturist of the Thirties

seems to have been a considerable effort needed to keep society from being bored in that far-off time, and the somewhat mild wit of "FB" exactly suited the situation when everybody was outwardly so highly genteel. There remained, however, still something of the mad, bad, sad days of George IV. in social life, and there were people left who said of that passed period, but, "Ah! how it was sweet!" and looked about them for rather more pungent wit than Doyle supplied. Thackeray, who had as just a fear of Mrs. Grundy as anyone in his pusillanimous day, found "FB" a little bit timid by comparison with the eighteenth century draughtsmen whose work the writer of the *Four Georges* knew so well. He said of John Doyle—"You never hear any laughing at 'FB'; his pictures are a great deal too genteel for that—polite points of wit which strike one as exceedingly clever and pretty, and cause one to smile in a quiet, gentlemanlike kind of a way." With the passage of time and the utter forgetfulness which so soon overwhelms political history, even that quiet smile may be lost to the present generation. But the excellent portraiture remains of lasting value to the student, and the very essence of the spirit of the period is preserved in these old drawings and examples of simple humour. The second cartoon is

especially good in its portraits of Melbourne in the centre, and Brougham and Wellington, and well expresses the then generally accepted point that Brougham would take an action which the Duke would consider bad form.

The life of the coaching road in the thirties suggested many pictures to "FB"—the usual chaff about those politicians who are in office wishing to hold on, and those who are out wanting to come in. In a drawing of this kind Doyle gives one of his delicate suggestions of Queen Victoria, who is often thus slightly indicated in his pictures as though it were bad taste to make any direct criticism on her conduct of affairs. "FB" was ever ready to turn any popular scene at the play or any fashionable picture to the uses of caricature. Morton's farce of *The Invincibles* was immensely popular with our great grandfathers in 1839, when the sixth cartoon was published. Madame Vestris, Fawcett and Bartley gave this piece considerable liveliness and endowed it with long life. In the second act two old soldiers, Brusque and O'Slash, are routed by a company of ladies disguised as soldiers, and "FB" uses the incident to tell of a rumoured defeat of the Duke of Wellington and Sir Robert Peel at the hands of the famous ladies of the bed-chamber. These little



FB

No. III.—"FB" DISCOVERED! IN HIS STUDIO, WHOSE GRAPHIC PENCIL IN THIS DESCRIPTION OF PORTRAIT PAINTING IS SO WELL KNOWN AND SO JUSTLY APPRECIATED VIDE SPEECH OF LORD LYNDHURST (1839)



No. IV.—VINGT-UN VERSUS FIVES!



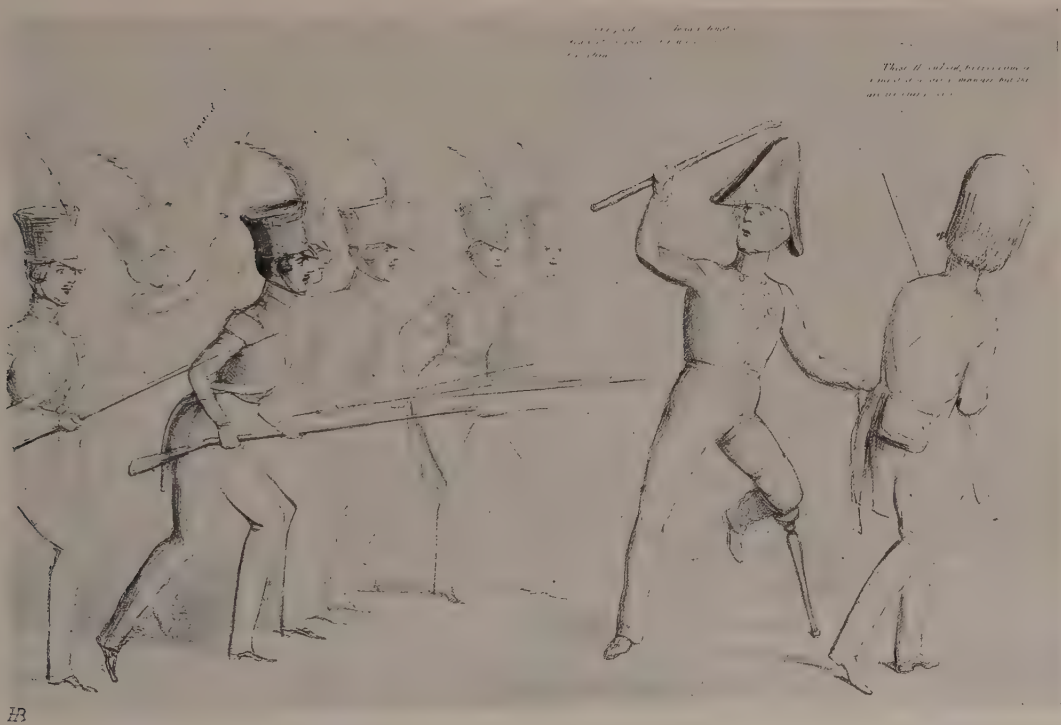
No. V.—READING THE WILL OF THE LATE JOHN BULL, GENT.
NOT ONE OF THE TABLEAUX VIVANTS EXHIBITED WITH TUMULTUOUS APPLAUSE AT THE RECENT BRILLIANT FÊTE AT HATFIELD UNDER THE SPECIAL DIRECTION OF MR. WILKIE (1833)

The Caricaturist of the Thirties

incidents always amused the public, and when the satirist pictures the ladies of the Court he always makes them a most effective and agreeable company, so that the sympathy of the outsider was generally with the palace party.

Doyle continued his sketches of political life for so many years with so uniform a success that he became an institution and formed a new race of caricaturists. That his work was entirely free from all offence and could hardly wound the most susceptible, that his portraiture was excellent, and his wit ready, *piquant* and of the moment, were the facts that made him so important to his particular branch of art. It was thought by critics of his own day that he would have been a greater artist had he worked on the same material and with the same tools as Gillray,

the older Cruikshank, and his other predecessors. But this is very doubtful; the facile graces of the chalk on stone suited his particular gifts far better than the severities of engraving. Although "HB" formed a new school of political caricature his own work passed somewhat rapidly into that limbo of forgotten humours which awaits even the most popular. A crowd of witnesses to his success followed his style, but his personal drawings were almost forgotten when he died in 1868. But ephemeral as much of his work appeared to be during the last generation, the whirligig of Time is already bringing in a revenge or two, and the political sketches of "HB" are taking their proper place in the history of our governments and the story of our satiric art.



NO. VI.—SCENE FROM THE FARCE OF "THE INVINCIBLES," AS LATELY PERFORMED AT THE QUEEN'S THEATRE (1839)

Miscellaneous

The Mediaeval Ivories in the Liverpool Museum Part I. By Philip Nelson, M.D.

THE magnificent collection of ivories in the possession of the city of Liverpool is, without doubt, one of the finest in England, and justly famous throughout Europe. This collection was the gift of a citizen of Liverpool, one Joseph Mayer, Esq., F.S.A., a keen collector, and an eminent authority on all branches of the antique.

The greater portion of the series, which forms the subject of this article, was collected by Gabriel Ferjérváry, who, upon his decease, bequeathed them to Count Pulszky, a Hungarian noble; but he, having suffered owing to the war of the independence, was so reduced in circumstances as to be compelled to part with his treasures, which thus, in 1856, came into the possession of Mr. Mayer.

Before passing on to consider the more important examples which the collection contains, it would no doubt be of interest to review, in the briefest possible manner, the history and evolution of this branch of the sculptor's art.

The ivory, upon which the greater number of early carvings were wrought, was derived principally from the tusks of elephants, both African and Asiatic; though, owing to exposure to damp and air and the ravages of time, it is now no longer possible, from any given example, to distinguish between these two varieties. It is probable

also that the mammoth (*Elephas primigenius*)—which still not unfrequently occurs frozen in the swamps of Northern Siberia—also yielded some of the material for the early workers in ivory.

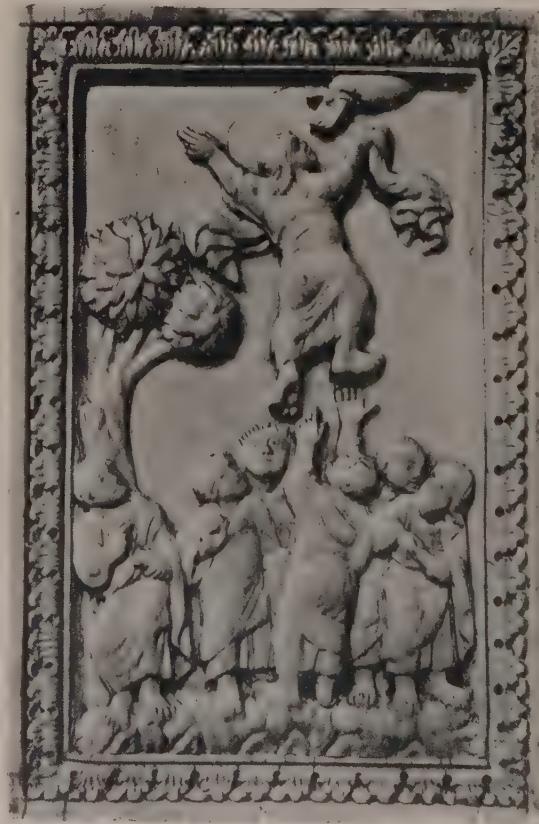
Among the Scandinavians, however, the walrus was the main source of supply, as also was the case in Germany and Britain.

It is difficult to explain how some of the larger ivories which have been preserved to us were produced, as some examples measure no less than 15 in. in length by 6 in. in breadth, while they are as much as $\frac{1}{2}$ in. thick; possibly the ancients possessed

a method of bending ivory—a secret now lost—since no tusks could now be found to yield the necessary surface for the above work.

The earliest examples of carving are to be found upon the antlers of deer, discovered during researches into cave life, which are remarkable alike for their excellence in execution and their fidelity to nature. Ivory was largely used both in Egypt and Chaldea, and it is recorded that the buildings of Jerusalem were ornamented with this material, Solomon having a throne of ivory, and Ahab an ivory house, whilst the phrase “out of the ivory palaces” must be familiar to all.

Among the Greeks statues of wood overlaid with thin plates of ivory



NO. I.—LEAF OF DIPTYCH GERMAN WORK, 9TH CENTURY

The Mediæval Ivories in the Liverpool Museum



NO. II.—BOOK-COVER GERMAN WORK, 10TH CENTURY

were not infrequent, and were known as Chriselephantine; of such works perhaps the best known were the figures of the Athena Parthenos, at Athens, and the Olympian Zeus, both of which were from the hand of Phidias.

Among the Romans ivory was not used to any very considerable extent—at least for statuary—though we are informed by Pliny that Pasiteles, who flourished



NO. III.—BOOK-COVER GERMAN WORK, 10TH CENTURY

80 B.C., produced a statue of Jupiter in this material, which figure was preserved in the Temple of Metellus. Subsequent to this period we have consular diptyches up to the sixth century, of which the Mayer collection contains no less than three fine examples, out of a known total of twenty-one.

As previously mentioned walrus ivory was employed by the Northmen, and of this substance a number of



NO. V.—BYZANTINE TRIPTYCH SHOWING ORIGINAL COLOURING



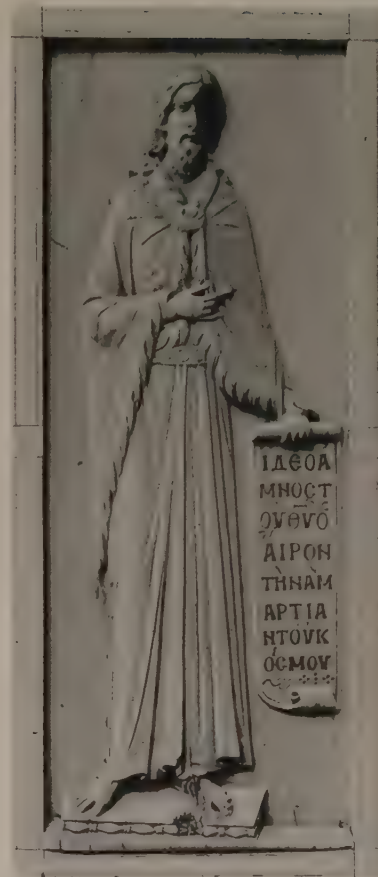
NO. VI.—CENTRAL PANEL OF BYZANTINE TRIPTYCH

chess-men were discovered in 1831 in the island of Lewis, which are preserved in our national museum. These chess-men date from the tenth century, of which period we also possess combs, caskets, and other articles carved in ivory for domestic use.

We will now proceed to describe in some detail those specimens in the Mayer collection which, either from their antiquity or beauty of design, merit a closer acquaintance, and in so doing we will endeavour to review them in their chronological sequence.

Upon the leaf of a diptych, apparently executed in Germany during the ninth century, is carved a representation of the Ascension, surrounded by a carefully executed leaf border. Below the central ascending figure of the Saviour are grouped six figures, whilst from above appears the outstretched hand of God. (No. i.) The companion leaf to this, portraying the Resurrection, is now in the collection at South Kensington. This measures $3\frac{5}{8}$ in. by $2\frac{3}{8}$ in.

The next piece to claim our notice is a book-cover, which appears to be of German execution of the tenth



NO. VIII.—APPLIQUE FIGURE OF ST. JOHN THE BAPTIST

century, and represents St. Peter removing from the mouth of a fish the tribute-money, whilst behind are a group of three Apostles and the Saviour; the whole design is surrounded by a plain margin, whilst the background is perforated by small squares, producing the appearance of a draught-board. It measures 5 in. by $4\frac{1}{2}$ in. (No. ii.)

The following panel, from the cover of a book, is very similar to the preceding one, and like it is German work of the tenth century. The margin is plain, and encloses a picture of Christ blessing the Apostles. The background is perforated with a cruciform design. The ivory measures $5\frac{1}{8}$ in. by $4\frac{5}{8}$ in. (No. iii.)

The next piece is a rude representation of the Nativity executed in Morse ivory, probably in England, and is approximately of the tenth century. The Virgin reclines upon a narrow bed which slopes somewhat to the feet, where St. Joseph is seated in an attitude of deep thought. The head of Mary is resting on a pillow supported by a female attendant. Beneath the bed lies the Saviour in a cradle, whilst above His

The Mediæval Ivories in the Liverpool Museum

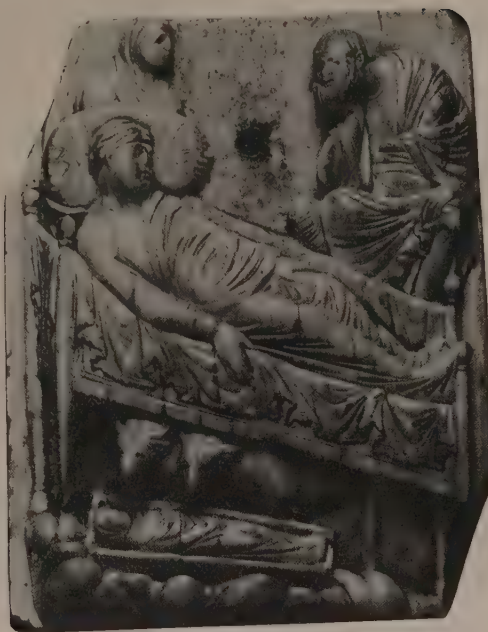


NO. VII.—PANEL FROM BOX OF 11TH CENTURY

figure are the ox and the ass. This specimen was originally in the possession of W. H. Rolfe, Esq., of Sandwich. Height $4\frac{7}{8}$ in. by $3\frac{3}{4}$ in. (No. iv.)

A Byzantine triptych, in a remarkable state of preservation, which still bears traces of early colouring, shows us, on a central panel, beneath an open-work canopy, supported upon spirally fluted pillars, the crucified figure of Christ, on either side being the figures of the Blessed Virgin and St. John. The two leaves bear upon them three half-length figures, the upper ones representing angels, the middle pair St. Paul and St. Peter, whilst beneath are an Emperor and his son. Panel, $6\frac{3}{8}$ in. by $5\frac{1}{4}$ in.; wings, $5\frac{1}{8}$ in. by $2\frac{1}{2}$ in. (No. v.)

The central panel of a triptych, of Byzantine style, is very similar to the previously described piece, but has in addition the half-length figures of two angels. The canopy surmounting the group—which is now much injured—was of considerable beauty. This measures 6 in. by 4 in. (No. vi.)



NO. IV.—ENGLISH IVORY OF THE 10TH CENTURY

Following this we have a panel, probably from a box of Byzantine work of the eleventh century, which is divided horizontally into two portions. In the upper section are representations of the Nativity and the Adoration, whilst beneath is portrayed the Crucifixion. Above the whole is an acanthus-leaf border, upon which traces of gilding still exist. Size 5 in. by $4\frac{1}{2}$ in. (No. vii.)

No. viii. represents in relief the full-length figure of St. John the Baptist standing on a platform giving the benediction with his right hand, which is, however, but slightly raised, whilst in his left hand he bears a roll, upon which is written in Greek the words: "BEHOLD THE LAMB OF GOD, THAT TAKETH AWAY THE SINS OF THE WORLD." The figure, which is somewhat too tall, is habited in a large gown caught in at the waist by a girdle, whilst from the shoulders there falls a cloak with a richly furred border. This ivory probably belongs to the later period of Byzantine work, and is affixed to an oblong sheet of ivory, which is modern. Height $8\frac{1}{2}$ in.



NOTES AND QUERIES.

[The Editor invites the assistance of readers of THE CONNOISSEUR MAGAZINE who may be able to impart the information required by Correspondents.]

UNIDENTIFIED PORTRAIT.

SIR,—I enclose a photograph of a portrait by Sir Peter Lely, which has lately come into my possession. Can you give me any information as to whom the portrait represents? I am afraid I cannot help you very much, as I have been unable to trace the original source whence the picture came, but probably from some collection in Devon or Cornwall. Nor can I, on account of its size, well send you the original for inspection.

The frame, evidently original, and made for the picture, is of carved wood, gilt. I have lately had the picture cleaned and frame restored. Though unsigned, I think there is little doubt as to the artist, and in this opinion I am supported by friends who know Lely's work well, and who, after seeing this picture, have carefully examined those at Hampton Court. The flesh tints are beautiful. The picture is life-size. It is possible that the portrait may have been engraved, and that prints are in existence.

Thanking you in anticipation,

I am, Sir, yours faithfully,
(Dr.) T. W. SHEPHERD.

AN ADORATION OF THE SHEPHERDS.

BY FRANZ FRANCKEN THE SECOND.

DEAR SIR,—There has been for over thirty years in my office, and afterwards in my home, a little

picture of this subject that no connoisseur was able to ascribe the painter of, and looking round such galleries and collections as I had access to, and scanning descriptions of pictures in art journals and the *catalogues raisonnés*, I met with nothing that at all answered to the delicate handling, the firm, masterly touch, and more than Venetian force of brilliant gem-like colouring, reminding you in their purity of rubies and turquoises.

Several conclusions, accurate and inaccurate, I arrived at; hundreds of persons saw it without any particular appreciation. It was, without doubt, something like three hundred years old, although pictures born a few years ago, and already sloughing oil or cracking, have nothing of the everlasting youth and vitality which characterise it; then it was quite evidently painted by a Dutchman, who was not the first in a long succession of artists. He had clearly spent many years of residence and study in Italy, and finally to wind



UNIDENTIFIED PORTRAIT

up those of my conclusions which proved correct, it was almost certain that a visit to an art gallery in Amsterdam or Rotterdam would bring me face to face with an example or examples of the work of the unknown master.

I formed two inaccurate conclusions, namely, that the work had suffered in two ways. First, each of the central figures, crowned with actually golden glories, had pitchball eyes, which, not unnaturally, I thought due to retouching by a vastly inferior hand, who had, so to speak, carelessly effaced the original beauty of light and intelligence. Then, in the second

Notes and Queries

place, the fingers of the Virgin were, in my opinion, too taper; this might have been caused by the artist using some transparent glaze for the flesh tints on either side of the finger bones, through which the strong light shows unobstructed by the denser bone. This glaze might easily have been rubbed away by generations of strenuous cleaners.

At length the opportunity occurred of visiting the galleries of Holland and Belgium, and in Amsterdam and at the Hague I came across work for the first time, after a quarter of a century's careful search, which was by the same hand, but by no means of equal quality, and the long-sought master proved to be Franz Francken the Second, called at various periods of his life "der Jonge" or "den Oude," to distinguish him, as was necessary, from his father and his nephew. Both he and his father were in their time Dean of the Guild of St. Luke at Antwerp, as was his nephew, I believe. His sister Isabelle was an artist, who married Frank Pourbus. No fewer than thirty Franckens are chronicled as painters; it seemed to run in the Flemish blood at that time. Only one or two attained any real distinction save the Second, who bourgeons out and rises most remarkably from the dead level to which his relatives safely adhered.

Nevertheless, nearly all who have dealt with him have either confused him with some ignobler relative of the same name, or otherwise done him a most serious injustice by representing him as a mere draftsman of accessories, who stooped to the portrayal of heraldic devices and mythological trifles, or the grotesque inventions of griffins or demons. Twenty-five years' reverent study of my one example enables me with the utmost confidence to clear his memory from this aspersion, and if you feel inclined to give your readers a copy of the photograph taken by my friend Mr. Ambler, of Manchester, I venture to think that any disinterested person will declare that so very human a man as the one with whose portrait you favoured us in the description of the King of the Belgians' collection, and whose work was so intensely real and FRANK, would be the most unlikely to waste his time or talents on a witch's dance or the interior of a picture gallery with the most servile copies of some inferior artist's work in frames that might have been valuable aids to a carver and gilder.

This man was the intimate friend of Rubens and Vandyck, each of whom painted a noble portrait of him; and Vandyck etched the one by Rubens, whilst his own, which was bought by Lord Dunstanville in 1824 for the reasonable sum of £90 15s., was etched by Hendriot and Pierre de Jode.

My picture is on copper, strongly backed by a close network of wood-frame, jointed as by the maker of

some Cremona violin. It measures approximately 14 in. by 11 in. Only one art expert, so far as I know, has correctly described either him or his work, and that is the unknown writer in Larousse's *Universal Biography*, under the article "Franz Francken the Second." He informs us that he studied in Germany and Italy, making the acquaintance of Rubens at Rome, and after drawing inspiration from the work of the Venetians, he returned to his native town of Antwerp—in whose galleries I could find no single example of his work—where in 1605 he entered the Guild of St. Luke, of which body he was made Dean in 1614.

Trusting that these few particulars, to which I have been chiefly incited by your interesting reference and portrait, will not be regarded as impertinent by you or your readers,

I am, dear Sir, yours respectfully,

EDWARD NEILD.

PAINTING BY R. PEMBERY.

DEAR SIR,—Will you kindly ask the readers of THE CONNOISSEUR MAGAZINE if they know the English landscape painter, R. PEMBERY? I have in my collection of old pictures a *most wonderful* English landscape signed "R. Pembury." No date, but the picture is of the time of Lawrence, Gainsborough, etc. I cannot understand how it is possible that Pembury is in no book of painters, for the landscape I have is finer than Hobbema, Ruysdael, and any other of the greatest masters. For the honour of the English School, Pembury must be discovered. The architecture of the farm and the wooden bridge shows a view in the South of England. I tried many photos of the picture, but without success, for it is all over so yellowish, and it has never been cleaned nor re-lined (*rentoilé*). Enclosed photo is the "best" I got. Nothing of the form is reproduced (*à droite*). My English friends (artists) also never heard of *Pembury*. The most wonderful English landscape painter unknown! No doubt but THE CONNOISSEUR MAGAZINE and its readers will discover him.

Yours sincerely,

EDWARD VAN SPEYBROUCK.

UNIDENTIFIED PORTRAIT (AUGUST NUMBER).

DEAR SIR,—In your number of THE CONNOISSEUR MAGAZINE for August, Mr. Cont Michiel asks for information regarding his unidentified portrait (No. 1). I have no doubt but that it is of Mary Robinson ("Perdita"), and though difficult to assign the artist from this photograph, it bears the look of Gainsborough's, or perchance Allan Ramsay's, work.

Yours faithfully, HAROLD MALET, *Colonel*.

RELIGIOUS PRINTS.

DEAR SIR,—Can you assist us to find two prints, one *Christ Healing the Sick*, and the other a religious musical picture. They are wanted to bind up with a special copy of *The Imitation of Christ*. The size is about 6 in. by 4½ in. If it is impossible to get this size, we should be glad to have larger pictures, that they might be reduced by photography.

Yours truly,

J. E. CLARE.

UNIDENTIFIED
COUNTRY HOUSE.

DEAR SIR,—The unidentified country house reproduced in THE CONNOISSEUR MAGAZINE of July is the "pavillon" at Haarlem — back view. It was built by a banker called Hope, from whom the King of Holland bought it. It is now a museum.

Believe me, yours truly,

VICTOR DE STUERS.



THE ADORATION OF THE SHEPHERDS
BY FRANZ FRANCKEN THE SECOND

WILLIAM SHAYER'S
DESCENDANTS.

DEAR SIR,—I should be glad to know whether any of your readers could assist me in ascertaining if any of the sons of William Shayer, artist, of Shirley, Southampton, are still living, and what address would find them,

And greatly oblige,

Yours faithfully,

A SOUTHAMPTON MAN.

GERMAN PAINTER,
"LEITER."

DEAR SIR,—I think F. M. L. is making a mistake in the name. There is a German painter "Syter," also called "Saiter" (Daniel), who painted scriptural and mythological subjects.

Yours truly,

E. SCHILLING.

BOOKS ON PAPAL COINS, ETC.

DEAR SIR,—What books or magazines have appeared with descriptive reading on Papal coins? Also books on military badges, buttons.

Yours faithfully, R. JAMES.



LANDSCAPE SIGNED R. PEMBERY



The Picture Sales of 1909

THERE seems to be a growing tendency to crowd the great picture sales into the narrow space of eight or ten weeks, in accordance with a custom which is not founded on anything more substantial than tradition: proprietors and auctioneers apparently act on the assumption that pictures sell better in May and June than in March and April. There have been numerous instances of the fallacy of this theory, but nothing seems to kill it. From November to the last week in April there was, in London at least, an almost complete blank so far as either important collections or fine individual pictures were concerned. The commercial wisdom of crowding all the big sales into the months of May and June may be very seriously questioned, for it is obvious that the sudden glutting of the market in this manner, if it does not affect the great pictures, must tell seriously on those of a lower rank of importance, which indeed form the bulk of every year's transactions. As at present arranged, the dealers do not recover from one heavy sale before another looms in the immediate distance. With purchases amounting often from £20,000 to £40,000 in a day, even with a

By W. Roberts

catalogue well filled with commissions, many dealers must find a difficulty in so arranging that the majority of their purchases are "placed" before the next consignment comes in. But this is a matter for the consideration of the auctioneers and dealers rather than the public.

That the before-mentioned fallacy is real is borne out by the fact that the only two important sales held in February and March took place in Edinburgh. At Dowell's rooms the collections of J. Irvine Smith and John Ramsay (February 13th and March 5th and 6th respectively), consisting of pictures by Scotch and modern Dutch artists, produced exceedingly good prices, some of which were record ones, so far as regards auctions in England and Scotland.

The important picture sales in London this season have been unusually few in number, and below the average. Last year seven sales, with totals of upwards of £10,000 each, produced an aggregate sum of £314,139, whilst this year five sales alone totalled up to the enormous amount of £360,334. These five sales may be thus tabulated:—

OWNER.	CHARACTER OF COLLECTION.	NO. OF LOTS.	DATE.	TOTAL.
				£
Sir John Day	Barbizon and Dutch	289	May 13-14	94,946
Sir Cuthbert Quilter	Ancient and Modern	124	July 9	87,780
E. H. Cuthbertson	Early English and Barbizon	101	May 21	78,456
H. Gaskell	Modern English	249	June 24-25	55,636
Sir J. D. Milburn	Early English and Modern	159	June 10-11	41,506

For the second year in succession the honours of the season fell to a work by J. M. W. Turner. Last year the beautiful *Mortlake* in the Holland sale realised 12,600 gns.; this year Mr. Gaskell's later example of the

artist, *The Burning of the Houses of Lords and Commons*, brought just 100 gns. less, *i.e.*, 12,500 gns. This year, as last, a number of examples of Turners occurred for sale, and the prices good:—

PICTURES AND DRAWINGS BY J. M. W. TURNER.

TITLE AND SIZE AND DATE.	SALE.	PRICE REALISED.
		Guineas.
Burning of the Houses of Parliament, 35 in. by 48 in., 1834	Gaskell	12,500
East Cowes Castle, 36 in. by 48 in., 1835	July 2	6,500
Venus and Adonis, 61 in. by 47 in., <i>circa</i> 1806	Quilter	4,000
Windermere, 12 in. by 18 in., drawing, <i>circa</i> 1835	June 11	1,900
'Küsnacht, Lucerne, 12 in. by 19 in., drawing, 1843	Milburn	1,700

TITLE AND SIZE AND DATE.	SALE.	PRICE REALISED.
		Guineas.
Ingleborough from Hornby Castle, 11½ in. by 16 in., drawing, 1818	April 30	1,300
Lucerne from the Walls, 12 in. by 18 in., drawing, 1842	Nettlefold	1,300
Folkestone, Twilight, 18 in. by 26 in., drawing, 1824	Nettlefold	1,000
The Devil's Bridge, 31 in. by 24 in., circa 1815	Gaskell	860

Curiously enough, this season, as last, the second highest price of the year was paid for an example of John Constable, the beautiful *Arundel Mill and Castle*, 27 in. by 37 in., which in the Gaskell dispersal brought 8,400 gns.—a very different sum to the 75 gns. paid for it at the artist's sale after his death. Notwithstanding the high prices of last year and this, the 8,500 gns. paid in 1895 for Mr. Huth's Constable, *Stratford Mill*, remains the record. One other Constable occurred

for sale, Professor Bertrand's *Yarmouth Jetty*, with boats, 27 in. by 35 in., offered on April 24th, and was considered not to have reached the reserve at 1,380 gns.

Although the supply of "old masters" has not been abundant—as one would say of a plentiful crop of apples—yet one of them ranks third in the scale of prices paid, and so we may group them together in one table:—

NAME OF ARTIST.	TITLE AND SIZE OF PICTURE.	SALE.	PRICE REALISED.
			Guineas.
Rembrandt... ..	Descent from the Cross, 55 in. by 42 in., 1651... ..	July 2	7,800
Murillo	Immaculate Conception, 74 in. by 53 in.	Quilter	4,800
Velasquez	Mariana, wife of Philip IV., 58 in. by 47 in.	Quilter	2,300
N. Maes	Portrait of old Lady, 46 in. by 34 in., 1669	Feb. 2	2,050
N. Maes	Portrait of Lady and Gentleman, 45 in. by 37 in.	July 2	2,150
A. Cuyt	Town on a River, 41 in. by 52 in.	July 2	1,680
Pantoja de la Cruz	Countess Pallavicino, 62 in. by 47 in.	Quilter	1,600
J. B. Pater... ..	Camp Scene with figures, 10 in. by 13 in.	Throckmorton	1,450
P. Le Sire	Portraits of Lady and Gentleman, 33 in. by 26 in., 1637	Quilter	1,040
F. Guardi	Island near Venice, 36 in. by 43 in.	Quilter	860
J. Ochterveldt	The Music Lesson, 37 in. by 20 in.	Quilter	850
Vigée Le Brun	Portrait of a Lady in white, 31 in. by 24 in.	July 2	900

The fourth highest price of the season—6,400 gns.—was paid for Sir Cuthbert Quilter's beautiful and unusual example of Sir Joshua Reynolds, *Venus and Cupid*. The Early English school of portrait painters form an important feature in the sales of the

past season—important on the threefold score of quality, number, and price, six pictures exceeding the highest price paid last year; the pictures which reached the necessarily arbitrary limit of £1,000 being as follows:—

NAME OF ARTIST.	TITLE AND SIZE OF PICTURE.	SALE.	PRICE REALISED.
			Guineas.
Sir J. Reynolds	Venus and Piping Boy, 50 in. by 39 in.	Quilter	6,400
Sir H. Raeburn	Sir John Sinclair, 94 in. by 60 in.	July 16	6,200
J. Hoppner	Lady Langham, 54 in. by 44 in.	Milburn	5,200
G. Romney	Mrs. Blackburne, 50 in. by 40 in.	Cuthbertson	5,200
G. Romney	Mrs. Newbery, 30 in. by 25 in.	Cuthbertson	5,100
Sir J. Reynolds	Snake in the Grass, 50 in. by 40 in.	Cuthbertson	4,950
G. Romney	Mrs. Jordan, 50 in. by 40 in.	Quilter	4,800
Sir H. Raeburn	Master T. Blisland, 57 in. by 44 in.	July 2	3,400
T. Gainsborough	Miss Adney, 30 in. by 25 in.	Milburn	2,800
Sir T. Lawrence	Lady Aberdeen, 30 in. by 25 in.	Milburn	1,850
G. Romney	Sir John Orde, 50 in. by 40 in.	July 2	1,080
Sir H. Raeburn	Countess of Aboyne, 50 in. by 40 in.	Milburn	1,600
G. Romney	Miss Watson, 36 in. by 27 in.	July 16	1,500
J. Hoppner	Portrait of a Lady, 50 in. by 40 in.	July 2	1,450
T. Gainsborough	J. Tompion, 30 in. by 25 in.	Milburn	1,400
Sir T. Lawrence	Portrait of a Lady, 30 in. by 25 in.	July 7	1,300
Sir H. Raeburn	Lady Broughton, 35 in. by 27 in.	Behrens	1,150
G. Romney	Geo. Hawkins, 30 in. by 25 in.	Behrens	1,000

Eighteen pictures by artists of the Early English school sold for upwards of £1,000, as compared with eleven which reached that limit last year. From this school to the various stages which have continued the story of English art up to the present day is, artistically,

a wide step, but we may conveniently regard it here as the natural sequence. In the following table of modern English artists we have again taken £1,000 as the general minimum, but a few pictures which have nearly reached that limit are also included:—

In the Sale Room

NAME OF ARTIST.	TITLE AND SIZE OF PICTURE.	SALE.	PRICE REALISED.
			Guineas.
Sir H. von Herkomer ...	The Last Muster, 82 in. by 61 in. ...	Quilter ...	3,100
Sir J. E. Millais ...	Murthly Moss, 50 in. by 73 in. ...	Quilter ...	3,000
F. Walker ...	The Bathers, 36 in. by 84 in. ...	Quilter ...	2,900
Holman Hunt ...	The Scapegoat, 34 in. by 55 in. ...	Quilter ...	2,800
Sir E. Landseer ...	Midsummer Night's Dream, 32 in. by 52 in. ...	Quilter ...	2,400
Lord Leighton ...	Cymon and Iphigenia, 64 in. by 129 in. ...	Quilter ...	2,250
Cecil Lawson ...	The Doone Valley, 41 in. by 53 in. ...	Quilter ...	2,250
D. G. Rossetti ...	La Bella Mano, 62 in. by 46 in. ...	Quilter ...	2,000
David Cox ...	Flying the Kite, 18 in. by 28 in. ...	Gaskell ...	1,670
David Cox ...	Outskirts of a Wood, 28 in. by 36 in. ...	Quilter ...	1,650
B. W. Leader ...	Parting Day, 44 in. by 71 in. ...	Quilter ...	1,200
Peter Graham ...	Evening: Highland Cattle, 64 in. by 48 in. ...	July 16 ...	1,220
D. Cox ...	Washing Day, 17 in. by 25 in. ...	Gaskell ...	1,200
B. W. Leader ...	Green Pastures, 44 in. by 71 in. ...	Quilter ...	1,150
Sir L. Alma-Tadema ...	Rose of all the Roses, 15 in. by 9 in. ...	Gaskell ...	1,100
D. Cox ...	The River Llugwy, 18 in. by 25 in. ...	Gaskell ...	1,100
G. Vincent ...	Greenwich Hospital, 28 in. by 36 in. ...	Quilter ...	1,060
Sir E. J. Poynter ...	Under the Sea Wall, 22 in. by 14 in. ...	Quilter ...	1,000
J. Phillip ...	Selling Relics, 62 in. by 84 in. ...	Quilter ...	950
Sir Luke Fildes ...	Return of the Penitent, 52 in. by 100 in. ...	Gaskell ...	920
D. Cox ...	Counting the Flock, 23 in. by 34 in. ...	Gaskell ...	900
Sir L. Alma-Tadema ...	Spring Time, 34 in. by 20 in. ...	Garland ...	900

The sensational feature of the year's sale has been the vogue of pictures of the Barbizon and modern Dutch Schools, and even the high prices of the previous two or three seasons have been, in most cases, completely eclipsed. Curiously enough, and as an illustration of the uncertainties of the auction room, neither the highest, nor the second, nor even the third or fourth highest price of the season fell to a Corot. The honour this year has fallen to J. F. Millet. Early in May last one of his pictures, *L'Arrivée au Travail à l'Aurore*, realised £10,000 at an auction in New York, a Corot brought £6,000, and a Troyon upwards of £5,000. Our English sales cannot show such figures as these; but Sir John

Day's little Millet picture, *The Goose Maiden*, heads this year's modern French pictures at 5,000 gns., and Mr. Cuthbertson's example of Th. Rousseau, *The Winding Road*, comes second at 4,600 gns., both "record" prices of the respective artists in this country, whilst fresh records of nearly every other member of the Barbizon and modern Dutch Schools have been established this year. The following table contains a list of the pictures which fall into this group, and which have either reached or nearly reached the limit of four figures. The works of each artist are grouped together, and the order is according to the highest price reached by a particular picture of the various painters:—

NAME OF ARTIST.	TITLE AND SIZE OF PICTURE.	SALE.	PRICE REALISED.
			Guineas.
J. F. Millet ...	The Goose Maiden, 13 in. by 10 in. ...	Day ...	5,000
J. F. Millet ...	Le Falaises, 37 in. by 46 in. ...	Milburn ...	1,100
J. F. Millet ...	La Cardeuse, 35 in. by 22 in. ...	Van Eeghen ...	1,000
Th. Rousseau ...	The Winding Road, 16 in. by 25 in. ...	Cuthbertson ...	4,600
E. Van Marcke ...	Cattle in a Storm, 31 in. by 45 in. ...	Cuthbertson ...	3,800
M. Maris ...	The Four Mills, 9 in. by 12 in. ...	Day ...	3,300
M. Maris ...	Feeding Chickens, 14 in. by 8 in. ...	Day ...	3,000
Ch. Jacque ...	The Flock, 32 in. by 39 in. ...	Cuthbertson ...	3,200
Ch. Jacque ...	La Bergère, 32 in. by 25 in. ...	Cuthbertson ...	2,100
Ch. Jacque ...	The Shepherdess, 32 in. by 25 in. ...	Day ...	1,680
Ch. Jacque ...	The Shepherdess, 32 in. by 25 in. ...	Cuthbertson ...	1,650
J. B. C. Corot ...	Landscape with Peasant, 16 in. by 22 in. ...	Cuthbertson ...	3,150
J. B. C. Corot ...	Chemin de la Roues, 26 in. by 20 in. ...	Cuthbertson ...	2,800
J. B. C. Corot ...	The Ferry, 18 in. by 24 in. ...	Day ...	2,800
J. B. C. Corot ...	Une Symphonie, 47 in. by 33 in. ...	Milburn ...	2,400
J. B. C. Corot ...	Environs d'Arleux, 23 in. by 17 in. ...	Milburn ...	2,400
J. B. C. Corot ...	Entrée au Village de Courbon, 18 in. by 24 in. ...	Day ...	1,800
J. B. C. Corot ...	Le Coup de Vent, 18 in. by 21 in. ...	Milburn ...	1,600
J. B. C. Corot ...	Woodcutters, 23 in. by 32 in. ...	Day ...	1,450
J. B. C. Corot ...	La Chaumières des Dunes, 18 in. by 22 in. ...	Day ...	1,350
J. B. C. Corot ...	Souvenir de la Villa Pamphili, 15 in. by 22 in. ...	Quilter ...	1,350
J. B. C. Corot ...	Souvenir d'Italie, 15 in. by 24 in. ...	Day ...	950
J. B. C. Corot ...	View overlooking a Village, 50 in. by 40 in. ...	Cuthbertson ...	3,000
J. Maris ...	Near Dordrecht, 18 in. by 29 in. ...	Day ...	1,600
J. Maris ...	Dordrecht Cathedral, 21 in. by 30 in., drawing ...	Day ...	1,350
J. Maris ...	Dordrecht, 20 in. by 24 in. ...	Day ...	1,270
J. Maris ...	The Bridge, 20 in. by 28 in., drawing ...	Van Alphen ...	1,250
J. Maris ...	Amsterdam, 17 in. by 14 in. ...	Campbell ...	1,200
J. Maris ...	Low Tide, 24 in. by 20 in. ...	Van Alphen ...	1,150

NAME OF ARTIST.	TITLE AND SIZE OF PICTURE.	SALE.	PRICE REALISED.
			Guineas.
J. Maris	Ploughing, 16 in. by 29 in.	Day	950
J. Maris	Washerwomen by a Stream, 22 in. by 15 in.	Day	900
J. Maris	Scheveningen, 21 in. by 16 in.	Cuthbertson	900
Jules Breton	Le Gôûter, 29 in. by 47 in.	Garland	2,700
A. Mauve	Troupeau de Moutons, 20 in. by 36 in.	Day	2,700
A. Mauve	Lisière de Bois, 22 in. by 30 in.	Day	2,020
A. Mauve	Road between Two Dykes, 19 in. by 14 in.	Cuthbertson	1,800
A. Mauve	Returning to the Fold, 17 in. by 25 in., drawing	Day	1,350
A. Mauve	Shepherdess and Sheep, 12 in. by 20 in.	Cuthbertson	1,050
A. Mauve	Shepherd and his Flock, 18 in. by 24 in., drawing	Van Alphen	950
A. Mauve	Return of the Flock, 21 in. by 18 in.	Day	900
J. Dupré	Pâturage au Bord du Mare, 19 in. by 29 in.	Cuthbertson	2,700
J. Dupré	La Soulaire, 8 in. by 11 in.	Cuthbertson	1,000
C. Troyon	Cattle by a River, 32 in. by 45 in.	Garland	2,550
C. Troyon	Cattle in a Pasture, 20 in. by 28 in.	Garland	2,500
C. Troyon	Shepherd and Sheep, 16 in. by 13 in.	Cuthbertson	2,100
C. Troyon	Cows Drinking, 16 in. by 22 in.	Cuthbertson	900
J. Israëls	Washing the Cradle, 30 in. by 24 in.	Quilter	2,250
J. Israëls	Bonheur Maternal, 29 in. by 23 in.	Day	1,080
J. Israëls	Portrait of a Girl, 27 in. by 21 in.	Van Alphen	1,000
C. F. Daubigny	Paysage dans l'Eure, 15 in. by 26 in.	Cuthbertson	2,100
C. F. Daubigny	Bords de Rivière, 11 in. by 19 in.	Day	1,800
C. F. Daubigny	La Seine à Nantes, 15 in. by 27 in.	Cuthbertson	1,550
C. F. Daubigny	Les Laveuses, 15 in. by 26 in.	Quilter	1,550
C. F. Daubigny	Harvest Moon, 24 in. by 43 in.	Day	1,000
H. Harpignies	La Loire près source, 57 in. by 65 in.	Cuthbertson	2,000
H. Harpignies	Solitude, 37 in. by 59 in.	Day	1,800
H. Harpignies	Le Moulin de la Palne, 28 in. by 21 in.	Cuthbertson	1,250
H. Harpignies	Last Days of Summer, 38 in. by 64 in.	Milburn	1,150
H. Harpignies	The Mediterranean Coast, 32 in. by 25 in.	Cuthbertson	1,020
H. Harpignies	Bords de la Cance aux Loups, 24 in. by 32 in.	Day	900
N. Diaz	In the Forest, 30 in. by 38 in.	Cuthbertson	1,800
N. Diaz	Three Ladies in Oriental Costume, 16 in. by 13 in.	Cuthbertson	1,650
N. Diaz	The Forest of Fontainebleau, 23 in. by 28 in.	Cuthbertson	1,550

From the foregoing tables it will be seen that 108 pictures have this year reached four figures—16 others have fallen a little short of that limit—whilst last year the number amounted to only 77. There have been more than the usual illustrations of good investments, and also of bad ones. In the former case, the most striking collective example was provided by Sir John Day's collection, which is understood to have cost him £43,850, and produced a total of £94,946. Comparatively few lots sold for less than Sir John Day had paid for them, and

nearly all went for sums greatly in excess of the original cost. In its way this sale is unique. It was formed, for the most part, some thirty years ago, when the demand for pictures of the Barbizon and modern Dutch Schools was exceedingly limited, and when the artists were quite content with small prices. Some of the more remarkable advances have occurred in connection with pictures which have not reached the minimum of £1,000, and which, therefore, do not appear in the foregoing tables. We select a few of the most striking advances, and tabulate them as follows:—

NAME OF ARTIST.	TITLE OF PICTURE.	PREVIOUS PRICE.	PRICE IN 1909.
			Guineas.
J. Constable	Arundel Mill and Castle	1835, 75 gns.	8,400
J. B. C. Corot	The Woodcutters	£410	1,450
J. B. C. Corot	The Ferry	£350	2,800
D. Cox	Flying the Kite	1892, 900 gns.	1,670
H. Harpignies	Solitude	£500	1,800
J. Hoppner	Lady Langham	1894, 400 gns.	5,200
Holman Hunt	The Scapegoat	1887, 1,350 gns.	2,800
J. Maris	Dordrecht Cathedral	£180	1,350
M. Maris	The Four Mills	£120	3,300
M. Maris	Feeding Chickens	£300	3,000
A. Mauve	Troupeau de Moutons	1888, £150	2,700
A. Mauve	Lisière de Bois	1887, £120	2,020
A. Mauve	Returning to the Fold	£150	1,350
J. F. Millet	The Goose Maiden	£3,400	5,000
Rembrandt	Descent from the Cross	1840, 240 gns.	7,800
G. Romney	Mrs. Newbery	1899, 1,650 gns.	5,100
G. Romney	Mrs. Jordan	1884, 700 gns.	4,800
D. G. Rossetti	La Bella Mano	1885, 815 gns.	2,000
J. M. W. Turner	East Cowes Castle	1835, 190 gns.	6,500
J. M. W. Turner	Venus and Adonis	1885, 1,450 gns.	4,000
J. M. W. Turner	Küsnacht	1904, 720 gns.	1,700
J. M. W. Turner	Burning of the Houses of Parliament	1865, 1,455 gns.	12,500



TRAIT OF THE ARTIST'S WIFE
ALLAN RAMSAY
National Gallery of Scotland

It is much less pleasant to write of the "falls" than of the advances, and so it must suffice to state that John Phillip, J. F. Lewis, John Linnell, sen., W. Collins, Erskine Nicol, E. W. Cooke, and Sir E. Landseer, are among those artists whose pictures have shown a more or less marked downward tendency, but this is a fate which has, in two or three instances, overtaken

even Turner, D. G. Rossetti, and Sir John Millais. It is obvious that the idols of one generation cannot all be worshipped in that which follows; and no hard and fast rule can be laid down with regard to investments in pictures any more than with investments in stocks and shares. The collector must be content with a fair margin of profit on his collection as a whole.

The Book Sales of 1909

By J. H. Slater

THE auction season, which commenced early in the October of last year and closed with the final days of July in this, hereafter to be quoted as the season 1908-9, owes its importance to the sale of the library of the late Lord Amherst of Hackney, held partly in December and partly in March, in the miscellaneous sales of December 17th, March 18th, and July 13th, the fine collection of manuscripts sold on May 6th, the portion of the library of Lord Polwarth sold on February 15th, and the library of Lord Dormer which, with other properties, was sold on May 20th. The whole of these sales were held at Sotheby's, and to them must be added the Beaufoy Library, the sale of which commenced on June 7th at Christie's, and was continued for several days. The total sum obtained for these eight libraries or collections amounted to £76,722, considerably more than half of the grand total of £129,654, representing the yield for the entire season—the product of some 36,000 "lots" scattered over fifty-eight sales of the better class, the figures disclosing an average of £3 11s. 10d., as against £2 13s. 1d. in 1907-8, and £4 4s. 2d. in 1906-7. Such is the position of affairs, and it may be said at once that it is not of a wholly satisfactory character. Many high-class and very expensive books changed hands, at the Amherst sale especially, and an enormous mass of volumes was thrown on the market from first to last, but in many other respects the result of the season's book sales was disappointing, at least to some. To begin with, Shakespeare was almost a negligible quantity. A first folio, with three leaves in facsimile and the portrait inlaid, realised £800 at the Amherst sale, two copies of the *Poems*, of 1640, £91 and £310 respectively, a volume of scarce tracts containing *Pericles*, 1635, £415, and two volumes of a similar character £345. A fourth folio brought £47, and another £38, but they were not good copies. Nor can *A Midsummer Night's Dream*, 1600, 4to, with several leaves in facsimile be considered cheap at £25. Another and a much better copy sold for £65, though this does not actually exhaust the Shakespeare list, for a second folio, a bad copy, of course, realised £15, and some other things of shreds and patches similar small sums which it is hardly worth while to enumerate.

The manuscripts were much more important, though they were almost all mediæval service books. One of them, a *Graduale Romanum* of the thirteenth century, for which Lord Amherst had paid £60 many years ago, realised £1,650 at his sale, while Wycliffe's original version of the New Testament, written about the year

1400, made £1,210 on the same occasion. The sale of May 6th, previously referred to, realised £8,056, although there were but 67 entries in the catalogue. The highest amount paid was £790 for a French *Horæ B.V.M., ad usum Romanum*, richly illuminated and said to be the work of Geoffrey Tory. Rolle de Hampole's *Ye Prike of Consciens*, with his *Treatise written for a Hermit*, the work of an English scribe on vellum (circa 1465), sold for £124, and the *Ditz Moraulx des Philosophes*, the original French version of the *Dictes and Sayinges*, written in 1473, £240. To these must be added the MS. of Burns's poem, *Ay Waukin "O,"* dedicated "to Miss Craig with the dutiful regards of Robert Burns," £110; a number of MS. essays and prefaces in the handwriting of Sir Walter Scott, 123 leaves in all, £250; and his original correspondence with C. Kirkpatrick Sharpe, consisting of 67 letters covering 116 pages, £155. We can in a measure imagine the appearance of such manuscripts as these, and readily judge of their importance, but it is far otherwise with illuminated service books, which are really works of art depending for their interest and consequent value upon a variety of circumstances which even photographic reproductions often fail to present satisfactorily. To say, for instance, that a *Missale ad usum Romanum*, 225 leaves of vellum with musical notes, an illuminated diptych and three small miniatures, realised £285, is to convey no clear impression of its appearance, even although the size (8½ in. by 5¾ in.) is added to the description, and we are also told that it is commemorative of the Cornish Saint Winwallow. Such a manuscript must be seen before it can be appreciated, for the peculiar style, as well as the quality of the decorations, is of paramount importance, and the same remarks apply to every illuminated service book which exists. Many such manuscripts were sold during the season, and all claim lengthy descriptions followed by actual inspection before they can be, as it were, grasped and made to live in the mind's eye. Such manuscripts must therefore be passed over of necessity in favour of printed books, for these are in a measure reflected in other copies.

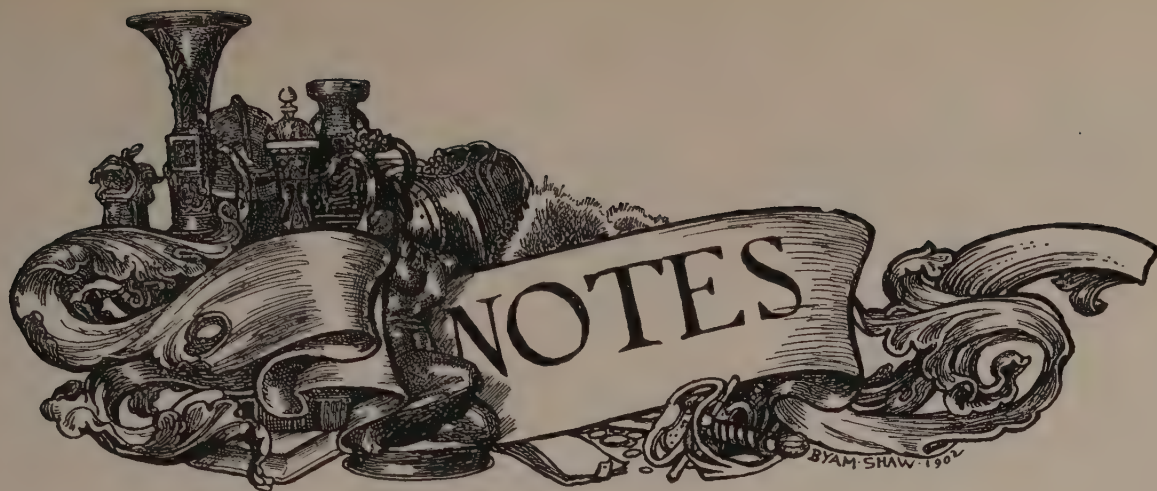
Coming, then, to the printed books we notice first of all a copy of the first edition of Walton's *Compleat Angler*, which on March 18th realised £1,085—a high but not a record price, for the Van Antwerp copy sold for as much as £1,290 some two years ago. It is strange that a little book published at eighteen-pence, and at one time comparatively common, should have

such a hold on book-lovers of to-day; but so it is. The Amherst sale was productive of the highest prices, as may be readily conceived. One volume of the *Mazarine Bible*, so called, though circumspect and very precise bibliographers scout the title, sold for £2,050, and a block book, the *Apocalypsis S. Johannis*, printed in Holland about the year 1455, £2,000. Other Amherst treasures included five leaves (only) of the same block book, £150; *Aristotle's Ethica*, the second book printed at Oxford, 1479, small 4to, £150 (several leaves in facsimile); St. Augustine's *De Arte Predicandi*, printed by Johan Fust in 1466, small folio, £102; Balbus de Janua's *Catholicon*, Johan Gutenberg (?), 1460, folio, £530; Dame Juliana Berners's *Booke of St. Albans*, printed by Wynkyn de Worde in 1496, £600; *Coverdale's Bible*, imperfect as usual, no complete copy being known, £385; *Matthew's Version of the Bible*, 1537, folio, £150; *The Great Bible* of April, 1540, £405, defective though it was; and King Charles the First's own copy of the Bible of 1638, bound in red velvet, with the Royal Arms, as much as £1,000. These are large amounts, but the list is not nearly exhausted. The *editio princeps* of Cicero's *De Officiis*, 1465, made £700, and the 1466 edition of the same work, £290; the first edition of *Foxe's Acts and Monuments*, 1562-3, title and two leaves in facsimile, and another copy, very imperfect, £120 the two; the first edition of the *Imitatio Christi*, printed by Gunther Zainer about 1471, £200; and the first edition of the *Opera of Lactantius*, 1465, £350. At the Amherst sale forty-seven books realised £100 each and over, and to a very great extent monopolised the list of rarities.

At Mr. Cowan's sale on November 2nd last year, a collection of 54 volumes, all original editions of Dickens's works, sold for £215 (morocco extra), and Dr. John Newton has some good books, including a copy of the first edition of the *Hypnerotomachia*, 1499, in old French morocco, £159, and *Paradise Lost*, with Lowndes's second title-page, 1667, £115, and the same remark applies, though with greater force, to Lord Polwarth's selection sold on February 15th and following day. In this instance five books are especially noticeable, viz.: Bland's *Discoverie of New Brittain*, 1651, sm. 4to, £245; *The Atlantic Neptune*, 2 vols., folio, 1780-1, a work containing 120 large coloured charts of the coasts of Nova Scotia and the gulf rivers of the St. Lawrence for the use of the Royal Navy, £116; *Virgil's Aeneidos*, printed by Caxton in 1490, £330 (78 leaves only, should be 84); *The Transactions of the Royal Society of London*, 122 vols., 4to, £104 (cf. and hf. cf.); and the *Mercurius Politicus*, in 11 vols., 4to, 1650-60, £140. The most important work in this list was, of course, the Caxton, though the amount paid for it is insignificant when compared with the cost of five different works bound together, which realised £2,600 on May 21st. These also were printed by Caxton, and were in the original binding of more than four hundred

years ago. A third Caxton, sold immediately afterwards, is represented by the *Royal Booke or Book for a King*, 1487-8, and for that £300 was obtained, although sixteen leaves were in facsimile, and five had been mended. Lord Dormer's library, or rather the portion of it sold on May 20th, was remarkable for a series of twenty-one volumes, all bound in red, olive, or citron morocco by Clovis Eve, a craftsman whose work is not often seen nowadays. These twenty-one vols. realised £390, being sold together in one lot, though they were catalogued separately. It is necessary also to mention the *Mozarabic Missal and Breviary*, printed at the private press of Cardinal Ximenes at Toledo, 2 vols., 1500-2, which realised the large sum of £1,250. It is said that only twenty-five copies were produced for use in the Mozarabic Chapel in Toledo Cathedral.

Books of the class named make such a brave appearance that it might be supposed that the result of the season's book sales was satisfactory in the highest degree, but as previously stated, that is very far from being the case. They have been purposely selected from among the mass, for, naturally, every season has something out of the ordinary to show. The list might indeed be very considerably extended without in any way straining the position it occupies, and if it were it would be seen that these expensive volumes came almost wholly from the eight libraries and collections of which we have spoken. All the rest—fifty or more—were productive of very little from the particular point of view from which the subject, as a whole, is being regarded. It generally happens that one special class of book dominates the sales of a season, but this time no such feature is observable. Works of a high class relating to the fine arts were conspicuously absent; not many old plays, for which there is such a great demand, are observable in the records. *Shakespeareana* and *Americana* are both attenuated to a degree; while prices generally show a distinct decline, when once we get away from early examples of typography, early illustrated books, bindings by celebrated craftsmen, and what we may perhaps be permitted to call fashionable books, made valuable by reason of their extreme scarcity. It is some solace to reflect, however, that such works as these really appeal to the very few, and that they do not enter into the paradise of the ordinary bookman, however much they may be present in his dreams. His way, at any rate, is clear, and during the season which has passed he had the opportunity to acquire, were he so minded, thousands of volumes which, when everything is said, form the real backbone of English and other literatures, for it is a mistake to suppose that the best edition of almost any work which might be named is necessarily the scarcest. On the contrary, the very reverse is nearly always the case, for the old maxim still holds good in this war of prices—the best books are the cheapest, made so by the law of supply and demand which never fails to keep the balance in equipoise.



It was Madame Hortense Montifiore who, within a few days of her death, presented this remarkable piece of lace to the Musée du Cinquantenaire in Brussels. Measuring $1\frac{3}{4}$ yards by $1\frac{1}{2}$ yards, it was probably made as a covering for a bed of state or for a cloth on the occasion of the marriage of Albert Archduke of Austria with Isabella of Spain. Their arms and initials appear in the design, as well as the clasped hands which are so

**A
Remarkable
Piece of Lace**

frequently seen in lace and embroideries specially designed for wedding gifts. The Archduke governed the Netherlands from 1598 to 1621, so that in this example we see one of the earliest bobbin-made pieces of very elaborate pattern.

There are 120 squares, which picture with varying elaboration stories from the Jewish records, from the New Testament, from lives of the saints, and old legendary history of the Netherlands. Amongst these latter the four sons of Aymon perched on one horse,



A REMARKABLE PIECE OF LACE
H



LOWESTOFT MUG

the magic Bayard, appear in the first and last rows. Several times Adam and Eve, with the tree of life between them, are shown, while still more elaborate groups of four and five figures are depicted with telling effect in the tiny squares. Horses richly caparisoned, elephants, lions, monkeys, birds, the pelican in her piety, and other emblematic or heraldic animals are to be found.

The border is of extraordinary beauty, and is no less intricate. The characteristic vandyked edge of the period is formed by means of standing figures, whose heads form the extreme point of the scallop. Crowned kings with sceptre and regal robes are worked at each corner, and superbly dressed figures, each one different, make a continuous procession round the cover; smaller symbolic figures, such as that of Cupid, a crowned heart, or other trophy, stand between each figure.—MRS. F. N. JACKSON.

In the quest for specimens of Lowestoft china, collectors occasionally meet with interesting surprises, and in this direction the bell-shaped mug here reproduced is a notable instance. It is well known that the potters of the old factory on the East Coast were great copyists; they imitated the patterns and decorations of other factories, particularly Worcester and Bow. Sometimes the marks were copied, but instances of pieces decorated in enamel colours bearing marks

of any kind are very rare, and are generally found in underglaze blue on pieces having underglaze blue decoration in conjunction with enamel colours. The pattern of the mug possibly is not of Plymouth origin, as similar shapes were made at other factories, but that it was copied from a Plymouth mug is quite evident, as it bears a copy of what is known as the "two four" mark in red overglaze, and the colouring of the decoration is bright and pleasing, especially the plumage of the birds, a feature noticeable in many examples of Plymouth porcelain. The gilding round the rim is well executed and of good quality, and the potting of the mug all that could be desired. The paste is soft, and the glaze, which is quite characteristic of the Lowestoft factory, is, in places where it has thickly settled, of a clear pale blue colour. The mug is a very interesting specimen and well worthy of the best traditions of a factory the productions of which, at one time, were the cause of so much dispute. It is in the collection of Mr. W. C. Woollard.

ON the opposite page is a full-sized illustration (taken from the advertisement of the lottery) of one of a pair of fine diamond earrings included in a lottery by a well-known London jeweller, James Cox, of Spring Gardens—a lottery which had been sanctioned by Act of Parliament to take place in 1773. They had been intended, as the following note from the inventory will explain, for Catherine II. of Russia, together with her bust by the sculptor Nollekens.



BASE OF LOWESTOFT MUG

"These Earrings are to accompany a bust of Her Imperial Majesty the Empress of Russia, and were intended to have been sent to St. Petersburg. They are by far the most capital pair now on sale in Europe, weighing 44 carats and $\frac{3}{16}$ ths and set transparent. The drops alone were several years in matching, which they do with the utmost exactness. They are of the first water, finest form, excellent proportion and most beautiful lustre, and with the bust of the Empress constitute one of the prizes in the Lottery for the disposal of the museum in Spring Gardens.

"N.B.—There are in the Lottery two tickets of every number, for instance, No. 1A, No. 1B, and so on to 60,000, thus by duplicate numbers there will be duplicate prizes; every number therefore which is a prize in class A will, of course, be a prize in class B, and Mr. Cox particularly stipulates for the two numbers entitled to the earrings and their fellow prize, that if the possessor or possessors of one or both shall be inclined to dispose of them, they for each shall receive five thousand pounds, or ten thousand pounds for the two, from Mr. Cox or his representative."

The earrings and the bust are glowingly described in the advertisement thus:—"A bust of her Imperial Majesty the Empress of Russia, with brilliant ornaments, constituting one prize, for which the fortunate adventurer, if inclined to sell, may receive five thousand pounds from Mr. Cox or his representatives. This bust of her Imperial Majesty Catherine II., the present Empress of all the Russians, was modell'd for Mr. Cox by that celebrated English artist Mr. Nollekens, from an original portrait in the possession of his Excellency Mon. Mouschkin Pouschkin, the Imperial Russian Ambassador at this court, and is esteem'd a striking likeness of that great princess. The brilliant ornaments that accompany the bust are a pair of the richest earrings that have for many years been seen in this



DIAMOND EARRING

kingdom, and are by far the most capital now on sale in Europe; they weigh 44 carats $\frac{3}{16}$ ths, and are set transparently; the drops alone were several years matching, even at a time when the diamonds of Golconda poured in upon us more abundantly than they ever did, or probably ever will again. They are as incomparably fellowed as if cut from one divided stone; they are of the first and purest cristalline water, of the finest form, the nicest proportion and the most beautiful lustre; and when an advantageous occasion offers for the sale of such a pair, will entitle the possessor (if disposed to part with them) to a price far exceeding the

present estimation of them, tho' they are now estimated at £5,000."

No explanation is given why they were not sent to Catherine II. Nollekens appears to have executed the bust of the Empress by her direct command, as well as no fewer than twelve marble busts of the English statesman, Charles James Fox, to give away as presents. Such was her admiration of his great abilities that the bust sent to St. Petersburg was placed between the busts of Cicero and Demosthenes. We have failed to find any reference to the bust of the Empress, done by Nollekens to the order of James Fox, in the well-known work, *Nollekens and his Times*, by J. T. Smith.—E. ALFRED JONES.

A VERY interesting subject on an English Delft plate, probably Bristol in origin, and in date about 1784, is the Ascent of a Balloon. There are two

figures in the car Plate in quaint

eighteenth century costume, and the Union Jack is shown as flying from the car. In transfer-printed ware of the same date, it is frequently noticeable that the potter has chosen his medium to record current events likely to please the popular taste, such as prize-fights and other sporting subjects, elections, and local



BRISTOL DELFT PLATE, circa 1784

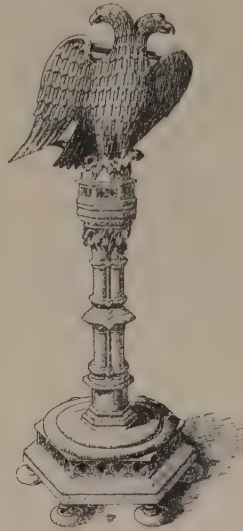
matters, such as the Iron Bridge over the Wear on the Newcastle and Sunderland mugs and jugs, and great naval and military victories, as in the series of Nelson jugs and in the Worcester King of Prussia mugs; but in Delft ware he usually confined himself to decorative subjects, largely dependent on Chinese *motifs*, so that a plate such as we illustrate is exceptionally interesting on account of its attempt to compete with the transfer printer.—A. H.

THE great Gothic church of SS. Giovanni e Paolo contains in its great lectern

a very beautiful and perfectly unique example of church furniture. The church was nearly, if not quite, completed by the close of the fourteenth century, when the tombs of the Doges Michele Morosini and Vernier were set up, and this lectern may perhaps belong to that date. It has been assumed, perhaps too hastily, that on account of the desk being supported by a double-headed eagle, the cognizance of the German emperors, the lectern is of German manufacture. It is true the details of the pedestal might very well accord with this theory, and there is an utter absence of any Renaissance feeling in the work such as might have been expected in a purely Italian design of that period; but the Venetians were not sufficiently in love with German emperors thus to exalt their emblem in one of their great churches, even if a presentiment of what was in store for them in future ages had not prevented such an accident. The idea

of the two-headed Venetian eagle was derived from the same source as that of the German one—it was intended to typify their lordship over the empires of the East and West, for after the capture of Constantinople by the Latins, with the assistance of the Venetians, the Doge assumed among his other titles, "Lord of a quarter and half a quarter of the Roman Empire." The date at which this lectern was probably set up synchronized with a further extension of the Republic towards the East; as in

1386, only six years after its successful emergence from its death struggle with Genoa, Corfú was annexed to Venice. The eagle is well modelled, and all the mouldings and decorative details are delicately worked; and as the whole desk stands 7 feet in height it forms a remarkable feature in the church.—J. TAVENOR-PERRY.



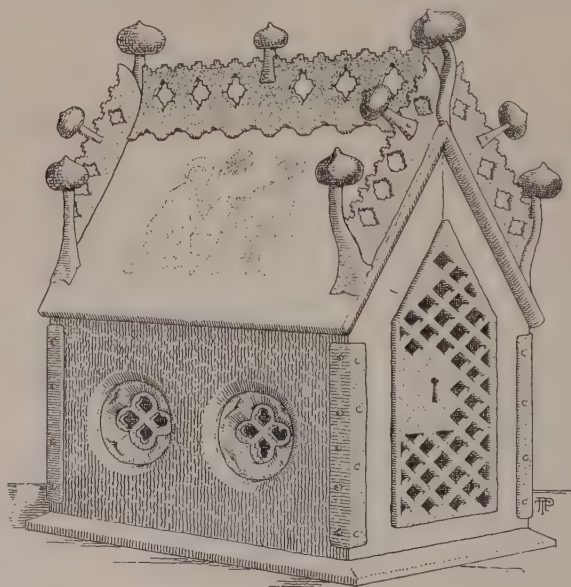
LECTERN, SS. GIOVANNI E PAOLO, VENICE

It is difficult to appreciate the causes at work which have made it possible for

so much beautiful wood-work from the churches of the north of France, possessing little or no intrinsic value, to have drifted into collections and museums outside that country. The Victoria and Albert Museum obtained, by purchase, a large quantity of such woodwork in 1894, which had been gathered together by the late M. Peyre. It is unfortunate, however, and detracts much from the value of such a collection, although perhaps consequent on the manner in which such works are often obtained, that there

is no record of the building or place from whence the object was removed, or indeed any facts in reference to it which would so much add to its historical interest. This is particularly to be deplored in the case of the small chasse or reliquary which we illustrate, which is not only an exceedingly good specimen of the simpler wood and metal work of the period to which it belongs, but, judging from the remains of the paintings with which it was decorated, at one time contained important relics. It is of oak

with iron doors at each end and simple iron cresting, and is in a rather knocked-about condition. Each side of the top has the remains of a painting, the one showing in our illustration being assumed to represent a visit of St. Anthony the Abbot to St. Paul the Hermit in the desert, who is being fed by a raven. Its dimensions are almost diminutive, being only 12 in. by 9½ in. and 17 in. high; it is assigned to the end of the fifteenth century, and was purchased for £25.—J. T.-P.



A FRENCH RELIQUARY

Notes

THE painting by Goya reproduced measures 6 ft. 5 in. by 3 ft. 9 in. It is a life-size whole figure of the duchess, who is attired in a pale-rose robe of silk, at the bottom a garland of roses. She is seated

A Goya Portrait

on a sofa of blue silk with gilt wool frame; on her shoulders a white silk shawl. Her hair is of a dark brown colour. She holds in her lap her little daughter, about one year old. The baby is entirely in white silk, and has seized some of the flowers which her mother holds in her right hand. The baby's hair is of a light blonde. The portraits are beautifully expressive, and the colours are very harmoniously distributed all over this remarkable masterpiece.

The picture has been in the possession of Marquis de Corvera, in Madrid, from whom it passed into the collection of Count de Pastré, in Paris; now it is owned by Mr. F. Kleinberger, in Paris.

On the bottom of the picture is the full name of the duchess and of her daughter, as seen in the reproduction, and the date of birth of the baby. From the latter it can be concluded that Goya painted this beautiful picture in 1788.

It is described in Valerian von Loga's work on Goya, and by Paul Lafond.

RARELY within our knowledge has a collection of such surpassing interest appeared in London as that of the ancient Chimu pottery recently excavated by Mr. T. Hewitt Myring in Peru. The vessels are probably 'the most antique in existence—5000 B.C. being generally accepted as their date. Some are beautiful and some

A Collection of Chimu Pottery

grotesque, but the whole collection of modelled and painted figures, animals, birds, deities, and incidents give the observer more than a mere idea of the habits and customs of an interesting prehistoric race. The

modelling is wonderful, the drawing is firm and unhesitating, the colours harmonious. The collection numbers between 700 and 800 vessels and bowls. Some of the latter have false bottoms, and contain in the hollow space silver and copper money. Whilst all the metals, excepting gold, which occasionally decorated the vessels, have entirely corroded, the earthenware with its thick glazing is fresh and unchanged. The collection is more than wonderful, and must be seen to be appreciated. Sir Clements Markham is right when he says, in his recent letter to the *Standard*, that the British Museum is its proper resting-place.

"The Romance of Fra Filippo Lippi," by A. J. Anderson (Stanley, Paul & Co., 10s. 6d. net)

IN this "new version of the love story of the friar-artist and the nun Lucrezia," an enthusiastic admirer of the essentially decorative and yet intensely human art of Fra Filippo Lippi applies

to the gay friar that process of whitewashing which is the unavoidable fate of all great persons in history whose weaknesses of character have left a stain upon their traditional image.

Unfortunately Mr. Anderson, in endeavouring to present history in the form of romance, or to reconstruct romance from historical facts, falls through between two stools and gives us neither fact nor fiction. His whole narrative is based upon what definite knowledge we have of the life of Fra Filippo and Lucrezia Buti. From these



PORTRAIT OF THE DUCHESS ALVAREZ DE TOLEDO AND HER DAUGHTER MARIA BY GOYA

facts he tries to trace his hero's psychology and the motives for his actions. He also tries to create a background of fifteenth century Italian colour. But to accomplish the difficult task of making the dead past live before our eyes, he lacks the marvellous knowledge and power displayed by the Russian Merejkowski, who has treated the life of Lionardo da Vinci from a similar point of view in his *Forerunner*; or, more recently, of Mr. Fred Manning, who in his *Scenes and Portraits* projects his mind back upon past civilisations with an almost visionary power of realisation.

Mr. Anderson remains hopelessly twentieth-century. His talks on art are of the kind that may be heard at any moment in the studios of Chelsea and St. John's Wood; nor can we trust the aesthetic judgment of a critic who sees in Mr. Walter Crane and Mr. Arthur Rackham the lineal descendants of Filippo Lippi!

THE latest addition to the bibliography of lace gives

"Lacis" practical instructions in
By Carità Filet Brodé
(S. Low, or darning on
Marston & Co. net. The great
10s. 6d. net) strength and

durability of Lacis, and the fact that repeated washings in no way diminish its beauty, must be counted as factors in its popularity, which remains undiminished since the Middle Ages.

Carità, who dedicates her book "à toutes Dames et Damoyelles pour passer le temps," has brought together some interesting facts which throw a light on the antiquity of netting. In Chaldæa, where there was an earlier civilisation than that of Egypt, net patterns appear—they are also found as traceries on Babylonian and Assyrian carvings. The reticulated headings of fringes formed by knotting the threads before they fall loose as fringe is a simple form of netting, and is a well-known feature of all Assyrian and Egyptian sculptured robes.

The passages concerning the netted bead coverings amongst Egyptian antiquities are corroborated in an interesting manner in the collection made by Professor Petrie, and his students, which is now to be seen at University College. In Egyptian archæology the net



THE CREATION FROM "LACIS," BY CARITÀ

was considered as a symbol that guarded the soul. According to Professor Petrie, the net pattern is found in Egypt during the 12th dynasty, which corresponds to 130 B.C., and it became more general in the 18th dynasty. Altogether *Lacis* is a book which will interest those women who wish to master the technicalities of one of the oldest forms of lace-making, and who also take a delight in the history of a handicraft.

MR. FREDERICK ARTHUR CRISP, who has produced

several interesting books, especially on

armorial china, may be supposed to know just what his public needs. Otherwise one must own that his latest book, *Memorial Rings*, Charles II. to William IV. (privately printed), 150 copies only, appears almost as a work of supererogation. Perhaps, however, there remain 150 persons interested in this lugubrious subject. Death and bankruptcy are things which, alas! often befall one's friends; but society does not consider them very good form, and a ring which would commemorate either events would not be much liked nowadays. Her Majesty the late Queen may be said to have been the last great exponent of the mortuary cult. But of recent years more philosophy is shown. The ring as

a reminder of death, which may be said to have begun here with Richard II.'s bequests, and was most popular after the death of Charles I., has passed away.

Most people remember that among the legacies of one's grandmother were dozens of quite inexpensive and unattractive memorial rings which had come down from the eighteenth century. It is with such purely family pieces that Mr. Crisp deals very largely, for his collection of important or early specimens does not appear extensive. It is true that his elaborate catalogue gives some uncommonly gruesome examples, and that he catalogues among his collection some well-known rings, such as that of the Princess Aurelia, or the scholar Hody, or Simon Frazer, or Lord Lovat. But notwithstanding Mr. Crisp's painstaking labour, which reproduces all

the inscriptions on the rings verbatim, and the many notes, which include abstracts from registers of burial, monumental descriptions, abstracts of wills and biographical memoirs and so forth, it does not seem probable that collectors of to-day who are guided by cheery and æsthetic reasons will become attached to the branch of connoisseurship to which this bulky and handsome volume is devoted.

M. ARNOLD GOFFIN has steeped himself in Franciscan lore. He has not only studied the *Fioretti* of the Poverello, the *Speculum perfectionis*, and all the literature bearing upon the subject, he has not only made himself personally acquainted with the vast succession of frescoes and altar-pieces from pre-Giottesque days to the declining days of the Renaissance that have been inspired by the

“St. Francis in Italian Legend and Art,” by Arnold Goffin (G. van Oest and Co., Brussels) veneration of that most humble and lovable of all saints, but he has followed St. Francis’s footsteps from his parental home in Assisi to Perugia, where he was kept a prisoner of war, to Foligno, where he sold his father’s horse to aid the poor priest of St. Damian, to the rugged heights of the Apennine, to La Verna where he received the Stigmata; and he has painted a fitting background for the picturesque figure who, together with Dante, exercised the most powerful influence upon mediæval thought.

St. Francis has done far more for art than merely supply generations of painters with fascinating subjects for the exercise of their skill. It is not too much to say—and M. Goffin lays great stress upon this point—that his teaching, his regeneration of the Christian ideal, his substitution of action for the word or formula, his intense human emotionalism, created a new art: he turned the painter’s mind towards Nature. If Cimabue and Giotto broke away from Byzantine hierarchic stiffness and laid the foundations for modern art, this must to a great extent be ascribed to the influence exercised upon their mind by the teaching of the Poverello.

AN important catalogue is in preparation by Mr. Rudolph Lepke, Berlin, of the print collection of the Freiherr Adalbert von Lann, of Prague, which was sold this season in Stuttgart. The catalogue will have a preface by the Director of the Berlin Kunstgewerbe Museum, Prof. Dr. von Falke, and will contain about eight hundred reproductions in phototype.

THE portrait of *Mrs. Allan Ramsay*, by Allan Ramsay, in the National Gallery, Edinburgh, is generally accepted as the finest of the many able portraits painted by the artist. Though Ramsay never reached the highest rank in his profession, the most casual examination of his work will show that he possessed no slight knowledge of brushwork and draughtsmanship. As

painter in ordinary to George III. he painted many Royal portraits, those of the King and Queen Charlotte in the National Gallery being amongst the best known. The son of Allan Ramsay, the author of *The Gentle Shepherd*, he inherited a taste for writing, and was also an accomplished linguist and conversationalist. Of him Dr. Johnson said: “You will not find a man in whose conversation there is more instruction, more information, or more elegance than Ramsay’s.”

The portrait of *John Charles, Viscount Althorp*, by Sir Joshua Reynolds, is amongst the most pleasing of the many fine portraits by Reynolds in the possession of Earl Spencer, amongst which are included such well-known canvases as *Georgiana Duchess of Devonshire*, *Lady Camden*, *Lavinia Countess Spencer*, and the *Hon. Miss Anne Bingham*.

A painter new to the pages of THE CONNOISSEUR MAGAZINE is J. F. A. Tischbein, whose portrait of *Princess Fredericka Sophie Wilhelmina* in the Rijks Museum at Amsterdam we reproduce in this number. There are no fewer than six painters of this name recorded, all of whom are related, and almost all of whom owed much of their ability to J. H. Tischbein, the uncle of the painter of the portrait reproduced. There are numerous examples of the work of the Tischbein family on the Continent, notably at Amsterdam, Berlin, Brunswick, Frankfort, and Leipsic.

Our special presentation plate, *Marie Antoinette*, after the painting by Madame Vigée Le Brun at Versailles, is generally considered the finest portrait of the unfortunate French queen, who, “radiant and blind beneath the symbolic flood of ostrich plumes, awaits destiny.”

The plate on the cover of the present number is a portrait of *Jane Countess of Westmoreland*, daughter of R. Saunders, Esq., and niece and co-heiress of Admiral Sir Charles Saunders, K.C.B., who married, as his second wife, John, tenth Earl of Westmoreland, in 1800. The original is in the possession of the Rt. Hon. Sir Spencer Ponsonby Fane, P.C.

Books Received

- Book Prices Current*, Part III., 1909, 2s. net; *Black Tournai Fonts in England*, by Cecil H. Eden. (Elliot Stock.)
Chart of Painters. (Dowdeswell & Dowdeswell, Ltd.)
The Masterpieces of Gainsborough, 6d. net; *The Masterpieces of Goya*, 6d. net; *The Masterpieces of Michelangelo*, 6d. net. (Gowans & Gray.)
Rubens, by Edward Dillon, 25s. net. (Methuen & Co.)
The National Gallery, Part XV., by P. G. Konody, M. W. Brockwell, and F. W. Lippmann, 1s. net. (T. C. and E. C. Jack.)
Allgemeines Lexikon Der Bildenden Künstler, Vol. III., by Prof. Dr. Ulrich Thieme and Prof. Dr. Felix Becker. (Wilhelm Engelmann.)



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR MAGAZINE* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR MAGAZINE*, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

Books.—*The Times*, 1805.—A1,168 (Middleton).—Old copies of *The Times* newspaper are not very valuable. There have been reprints of the Trafalgar edition.

"Cosmographie," 1660.—A1,152 (Ashton-under-Lyne).—The value of this book is not more than 12s. to 15s.

"Waverley Novels," 1821, 25 vols., calf.—A1,105 (Ruabon).—The value of this edition of *Waverley Novels* is not more than £1. Your two volumes of *The Tales of the Genii*, bound in calf, are worth only a few shillings, while the twenty-four volumes of *The British Classics* and *Drake's Essays* are worth from £2 to £4 or £5, according to condition.

"Oliver Twist," by Charles Dickens, 1st edit., 1838, 3 vols.—A1,104 (Braintree).—Your first edition of *Oliver Twist*, with the cancelled "Fireside" plate, may be worth any sum from £2 to £10, according to the condition and the style of binding.

Engravings.—"The Lock" and "The Cornfield," by D. Lucas, after Constable.—A1,298 (Bristol).—If your impressions are genuine proofs before letters, they are worth upwards of £50 the pair.

Mid-Victorian Engravings.—A1,297 (Bradford).—Prints of this class are of little value.

"Helena, second Wife of Rubens," by G. Maile, after Rubens.—A1,316 (Lichfield).—Your engraving is worth from 30s. to £2.

"London Cries," by W. C. Lee.—A1,329 (Delgany).—Your set of *London Cries* is of little value.

"Master Lambton," by Cousins.—A1,333 (Exeter).—There are many "states" of this print differing widely in value. The last and most common has the title "Boyhood's Reverie"; and if this is the one you possess, it is worth about £2 or £3. Some early states realise high prices.

Rembrandt, by C. Turner.—A1,232 (Inverness, N.B.).—The value of this mezzotint portrait is about £5.

"The Horse Feeder," by J. R. Smith, after G. Morland.—A1,238 (Slough).—Your print should fetch £10 to £15, according to condition.

Furniture.—**Window Seat.**—A1,349 (Castle Pullingham).—From the rough sketch you enclose it is difficult to give a proper opinion regarding your old window seat, but it is evidently an early nineteenth century piece. Its value is probably not more than 3 or 4 guineas.

Mahogany and Oak Chest of Drawers.—A1,350 (Ambleside).—Unless the object you describe has any special history, we do not think it would fetch very much. To value it definitely, we must have a photograph and further particulars.

Carved Oak Sideboard.—A1,313 (Weston-super-Mare).—It is practically impossible to judge carved oak from a photograph. The piece has a foreign appearance, and, as near as we can judge, it is of seventeenth century Flemish origin. Its sale value we do not judge to be more than £25 to £30; but this opinion needs confirmation by inspection of the piece.

Eighteenth Century Chairs.—A1,256 (Stoke Newington, N.).—The four chairs of which you send photograph are English of the late 18th century. We presume they are of painted wood, and if the painted backs are original, the utmost value is about 3 guineas each.

Old English Chair.—A1,314 (St. Osyth).—We presume your chair is of walnut or mahogany. It is apparently of eighteenth century English workmanship, and its value is about £6 6s.

Lace.—**Crochet Flounce.**—A1,114 (Kidderminster).—As far as we can judge from the photographs, your flounce appears to be fine crochet, and to be worth £6 10s. or so.

Presentation Plate

MARIE ANTOINETTE. By Vigée Le Brun AT VERSAILLES

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